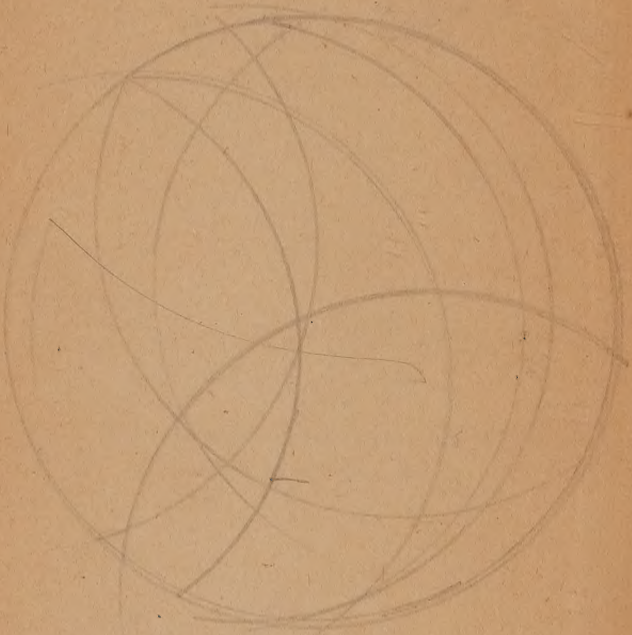
NEW YORK STATE EDITION

THE MOTHER TONGUE

BOOK II

KITTREDGE & ARNOLD



Tense
Person.
Number.

Nellie Carden.
Ellenville High School
New York.

THE MOTHER TONGUE

Book II – /

AN ELEMENTARY ENGLISH GRAMMAR

WITH LESSONS IN COMPOSITION

BY

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NEW YORK STATE EDITION

With Selections to be Committed to Memory

GINN & COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

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67.5

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PREFACE.

THE purpose of this book is to set forth the elements of English grammar in their relation to thought and the expression of thought. This object has been the guiding principle in the selection and arrangement of material, in the treatment of forms and constructions, and in the fashioning of the very numerous illustrative exercises.

The Introduction explains in simple language certain general conceptions too often ignored in the study of Grammar: the nature of language, its relation to thought and to style, the processes which affect its growth and decay, the province of grammar, and the relation of grammar to usage. These chapters are intended to be read aloud by the pupils or by the teacher and to serve as the basis for informal discussion in the class-room. The pupil should not be allowed to study them mechanically. Above all things, he should not try to learn them by heart. The main principles which they embody are summed up in Chapter I, p. 1, with which the definite study of Grammar begins.

Chapters II–LVIII deal primarily with the Parts of Speech and with their combination into sentences in the expression of thought. In this part of the book only so much inflection is included as is necessary for an understanding of the structure of sentences. As soon as the pupil has learned something of the nature of substantives

and verbs, he is introduced to simple sentences, and from this point to the end of Chapter LVI, the study of analysis and synthesis is carried on in connection with the treatment of the parts of speech until all the main elements of sentence-structure have been exemplified. Chapter LVII sums up, by way of review, the analytical processes with which the pupil has become familiar in the chapters which precede.

With Chapter LIX a more detailed study of inflection begins. This continues through Chapter CXV, and includes all the important phenomena of English inflection, which are explained, not as isolated facts, but as means of expressing varieties of human thought. The explanations are made as simple as possible, and this very simplicity necessitates a somewhat fuller treatment than is usual in school Grammars. The paradigm of the verb has been much simplified by a careful discussion of verb-phrases. A number of notes in fine type deal with some of the more striking facts of Historical Grammar, and may be used by the teacher at his discretion to illustrate the true nature of the forms and constructions of which they treat. The study of this part of the book implies constant reviews of the earlier chapters. For convenience, the point at which such reviews may be advantageously made is indicated in footnotes, but the teacher will of course use his own judgment. In particular, it will be found desirable to continue practice in analysis, and for this purpose abundant material is contained in the exercises appended to the several chapters.

A number of the more difficult syntactical questions are deferred until inflection has been mastered (see Chapters CXVI–CXLIV). Their treatment at this point affords an opportunity for a thorough and systematic review of the structure of complex sentences.

The Appendix contains a list of irregular verbs and other material intended for reference. The lists of irregular verbs may be used in connection with the lessons on the preterite and the participles (pp. 204 ff.). These lists differ from those furnished by most Grammars in one important particular: they contain only such forms as are unquestionably correct in accordance with the best modern prose usage. Experience has shown that the attempt to include in a single list rare, archaic, and poetical verb-forms along with those habitually employed by the best prose writers of the present day is confusing and even misleading to the beginner.* Accordingly, such archaic and poetical forms as have to be mentioned are carefully separated from the forms regularly used in modern prose.

Exercises for practice are furnished in liberal measure. It is not intended that every pupil should necessarily work through all these exercises. Each teacher is the best judge of precisely how much practice his pupils require. The aim of the authors has been to provide such material in abundance and with due regard to variety.

In the choice of technical terms, the authors have preferred those names which are universally intelligible and have the authority of long-continued usage in all languages, to other terms which are scarcely seen outside of the covers of elementary English Grammars. Thus, for example, the term *genitive* has been preferred to *possessive*. One advantage of this plan is that it does not isolate the study of our own language from the study of foreign languages. Here again, however, the individual teacher can best judge of the needs of his pupils. Hence the alternative terms are regularly mentioned, and they may be substituted without inconvenience.

* See page 416 and foot-note [1].

The authors make no apology for employing certain shorthand grammatical terms which cause no difficulty to the youngest pupils. A studious effort to separate the *name* from the *thing named*, for example, may be important for the philosopher, but it is only baffling to the beginner. No real confusion of thought can ever arise from speaking of an adjective, for example, as "modifying, or describing, a noun," instead of always taking pains to represent it as "modifying the *meaning* of the noun" or "describing the *person or thing* for which the noun stands." Scientific grammarians the world over have given their sanction to such shorthand expressions, and they have been unhesitatingly used in this book whenever directness could be gained thereby. Surely there is no danger that the youngest child will ever mistake the word *apple* for the object which bears that name!

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INTRODUCTION.

I.

LANGUAGE AND GRAMMAR.

Language is the expression of thought by means of spoken or written Words.

The English word *language* comes from the Latin word *lingua*, "the tongue," and was originally applied to oral speech. But the art of writing is now so common that it is quite as natural for us to speak of the **language** in which a book is written as of the **language** in which an address is delivered or a conversation carried on.

Many savage tribes (for example, the North American Indians) have a method of conversing in gestures without speaking at all. This is called the **sign-language.** All language, however, is really **the expression of thought by means of signs;** for spoken words are signs made with the voice, and written words are signs made with the pen.

Thus when we speak or write the English word *dog*, we are just as truly making a sign as an Indian is when he expresses the idea *dog* by his fingers. Our spoken or written sign for *dog* cannot be understood by anybody who does not know the English language; for different languages have different words, that is, different signs, for the same thing or idea. Thus the German word for dog is *Hund;* the Latin word for dog is *canis*, and so on.

Most words are the signs of definite ideas.

For example, *soldier, sailor, dog, cat, horse, tree, river, house, shop,* call up in our minds images of persons or things; *run, jump, write, travel,* suggest kinds of action; *red, black, tall, studious, careful,* suggest qualities belonging to persons or things.

By the aid of such distinct and picturesque words as these, we can express many thoughts and ideas; that is, we can talk or write after a fashion. But we cannot talk in a connected manner. If, for example, we wish to say that the house is on fire, we can express our thought imperfectly by saying simply, "House burn!" or "House! fire!" as a young child, or a foreigner who knew very little English, might do. But if we wish to express our thought fully, it would be natural to say, "The house is on fire." That is, besides the words that express distinct ideas, we should use little words, *the, is, on,* which do not call up any clear picture in the mind.

To express thought, then, language needs not merely words that are the signs of distinct ideas, but also a number of words like *is, was, in, to, and, but, if,* which serve merely to **join words together** and to **show their relations** to each other in connected speech.

The relations of words to each other in connected speech are shown in three ways: (1) by their **form**; (2) by their **order** or **arrangement**; (3) by the use of words like *and, if, to, from, by,* etc. Thus, —

I. In the phrase "John's hat," the **form** of the word *John's* shows the **relation** of *John* to the *hat;* that is, it shows that John is the **owner** or **possessor** of the hat.

II. Compare the two sentences: —

John struck Charles.
Charles struck John.

The meaning is entirely different. In the first sentence, *John* gives the blow and *Charles* receives it; in the second, *Charles* does the striking and *John* gets hit. Yet the forms of the three words *John*, *Charles*, and *struck* are the same in both sentences. In each case the relation of the three words to each other is shown by the **order in which they stand**; the word which comes first is the name of the striker, and the word which follows *struck* is the name of the person who receives the blow.

III. Let us examine the use of such words as *of*, *by*, *to*, *from*, and the like.

In the following phrase,

The honor of a gentleman,

the relation of *honor* to *gentleman* is shown by the word *of*. The *honor*, we see, **belongs to** the *gentleman*.

The relation in which a word stands to other words in connected speech is called its Construction.

Grammar is the science which treats of the Forms and the Constructions of words.

The study of grammar, then, divides itself into two parts: —

(1) the study of the different **forms** which a word may take (as *John* or *John's*; *walk* or *walks* or *walked*; *he* or *him*);

(2) the study of the different **constructions** which a word may have in connected speech.

The first of these parts is called the study of **inflection**, the second the study of **syntax**.

The Inflection of a word is a change in its Form to indicate its Construction.

Syntax is that department of grammar which treats of the Constructions of words.

In some languages, the constructions of words are shown to a great extent by means of **inflection.** Thus, in Latin, *lapis* means "a stone"; *lapidis*, "of a stone"; *lapide*, "with a stone"; *lapidum*, "of stones," and so on. The word *lapis*, it will be seen, **changes its form** by inflection as its **construction changes.** English was formerly rich in such inflections, but most of these have been lost, so that in modern English the constructions of many words have to be shown either by their order or by the use of various little words such as *of*, *with*.

The rules of Grammar get their authority from Usage.

By **usage** is meant the practice of the best writers or speakers, not merely the habits of the community in which a person happens to live. There are, of course, varieties in usage, so that it is not always possible to pronounce one of two expressions grammatical and the other ungrammatical. In some cases, too, there is room for difference of opinion as to the correctness of a particular form or construction. But in a language like English, which has been written and studied for centuries, all the main facts are well settled. Usage, then, is practically uniform throughout the English-speaking world. Pronunciation differs somewhat in different places, but educated Englishmen, Americans, and Australians all speak and write in accordance with the same grammatical principles.

Since language is the expression of thought, the Rules of Grammar agree, in the main, with the Laws of Thought.

In other words, **grammar** accords, in the main, with **logic**, which is the science that deals with the processes of reasonable thinking.

There are, however, some exceptions. Every language has its peculiar phrases or constructions which appear to be irregular or even illogical, but which, because they have become established by **usage**, are not ungrammatical. These are called **idioms** (from a Greek word meaning "peculiarities").

For example, if we say "When *are you going to* study your lesson?" we use the word *going* in a peculiar way without any reference to actual motion or *going*. We mean simply "When *shall you* study?" This use of "are you going" for "shall you" is, then, an **English idiom.**

One may speak or write **grammatically** and still not speak or write in what is called a **good style.** In other words, language may be grammatical without being clear, forcible, and in good taste.

Thus in the sentence: "Brutus assassinated Cæsar because he wished to become king," no rule of grammar is broken. Yet the style of the sentence is bad because the meaning is not clear; we cannot tell who it was that desired the kingship — Cæsar or Brutus. Again, "He talks as fast as a horse can trot" is perfectly grammatical, but it would not be an elegant expression to use of a great orator.

Good style, then, is impossible without grammatical correctness, but grammatical correctness does not necessarily carry with it good style.

The ability to speak and write correctly does not depend on a knowledge of grammatical rules. It is usually acquired by unconscious imitation, as children learn to talk. Yet an acquaintance with grammar is of great help in acquiring correctness of speech. In particular, it enables one to criticise one's self and to decide

between what is right and what is wrong in many doubtful cases. *Grammar, then, is useful as a tool.*

But the study of grammar is also valuable as training in observation and thought. Language is one of the most delicate and complicated instruments which men use, and a study of its laws and their application is a worthy occupation for the mind.

II.

DEVELOPMENT OF LANGUAGE.

Language never stands still. Every language, until it *dies* (that is, until it ceases to be spoken at all), is in a state of continual change. The English which we speak and write is not the same English that was spoken and written by our grandfathers, nor was their English precisely like that of Queen Elizabeth's time. The farther back we go, the less familiar we find ourselves with the speech of our ancestors, until finally we reach a kind of English which is quite as strange to us as if it were a foreign tongue.

Such changes take place gradually, — so slowly indeed, that we are hardly aware that they are going on at all, — but in the long run they may transform a language so completely that only scholars can recognize the old words and forms as identical, at bottom, with the new. Indeed, the changes may go so far that entirely new languages are formed.

Thus from Latin, the language of the ancient Romans (which is now dead) have come, by these gradual processes, a whole group of living modern languages, including French, Italian,

and Spanish, differing from each other so much that a Frenchman cannot understand an Italian or a Spaniard any better than he can an Englishman or a German.

The changes which a language undergoes are of many different kinds. Most of them, however, we can observe in our own experience if we stop to think of what takes place about us. They affect (1) **vocabulary**, that is, the stock of words which a language possesses, (2) the **meanings of words**, (3) their **pronunciation** and **spelling**, (4) their forms of **inflection**, (5) their **construction**, that is, the manner in which they are put together in expressing thought.

I. Many words and phrases which once belonged to the English language have gone out of use entirely. Such words are said to be **obsolete** (from a Latin word which means simply "out of use").

Thus *holt* ("wood"), *couth* ("known"), *thilk* ("that same"), *achatour* ("buyer"), *warray* ("to wage war"), are obsolete English words.

Many words and phrases, though obsolete in spoken English and in prose writing, are still used in poetry. Such words are called **archaic** (that is, *ancient*).

Examples are *ruth* ("pity"), *sooth* ("truth"), *wot* ("know"), *ween* ("think"), *eke* ("also").

But changes in **vocabulary** are not all in the way of **loss.** New words and phrases are always springing up, whether to name new things and ideas or merely for the sake of variety in expression. Thus within the memory of persons now living the words *telegraph*, *telegram*, *telephone*, *dynamo*, and the like, have come into existence and made good their place in the English language.

Both of these processes, — the **rise** and the **disappearance** of words, — may be observed by every one in the case of what we call **slang.** Slang words spring up almost daily, are heard for a time from the lips of old and young, and then vanish (become *obsolete*), only to be replaced by newcomers. Now and then, however, a slang word gets a footing in good use and so keeps its place in the language. Thus, *mob*, *snob*, *boss*, *chum*, were originally slang, but are now recognized members of the English vocabulary.

II. **Changes in meaning.** — The words of a living language are constantly **changing in sense.** Old meanings disappear and new meanings arise. Thus, in the following passages from Shakspere, the italicized words all bear meanings which, though common three hundred years ago, are now out of use (*obsolete*) : —

She is of so sweet, so gentle, so blessed a *condition.* [*Condition* here means "character" or "nature."]

Advance your standards. [*Advance* means "lift up."]

Make all the money thou canst. [*Make* here means "collect," "get together," not, as in modern English, "earn" or "gain."]*

III. **Changes in pronunciation and spelling.** — The business of spelling is to indicate pronunciation. In a perfect system, words would be spelled as they are pronounced. Such a system, however, has never been in use in any language, and, indeed, is impracticable, for no two persons pronounce exactly alike. Even if a perfect system could be devised, it would not

* Any large dictionary will afford abundant illustration of obsolete words and senses of words. See, for example, such a dictionary under *bower, cheer, favor, secure, convince, instance, insist, condescend, wizard, comply, soon, wot, mote, whilom, trow, hight.*

remain perfect forever, since the pronunciation of every language is constantly changing so long as the language is alive at all. In the last five hundred years the pronunciation of English has undergone a complete transformation. Our spelling, also, has been much altered, but, as everybody knows, it is far from doing its duty as an indicator of the sounds of words.

IV. **Inflection**, as we have learned, is a change in the form of a word indicating its construction (or relation to other words in the sentence). Thus, *walk*, *walks*, *walking*, *walked*, are all inflectional forms of the same verb.

In the time of Alfred the Great, in the ninth century, our language had many **inflectional forms** which it has since lost. Its history, indeed, is in great part the history of these losses in inflection. English of the present day has very few inflectional forms, replacing them by the use of various phrases (see p. xvi). The study of such changes does not come within the scope of this book; but a few of them must be mentioned, from time to time, to illustrate modern forms and constructions.

V. The changes to which our language has been subjected in the matter of grammatical **construction** are numerous and complicated. The general tendency, however, especially for the past two hundred years, has been in the direction of law and order. Hence very many constructions which are now regarded as errors were in former times perfectly acceptable. In reading Shakspere, for instance, we are continually meeting with forms and expressions which would be ungrammatical in a modern English writer. Two practical cautions are necessary:—

(1) A construction which is ungrammatical in modern English cannot be defended by quoting Shakspere.

(2) Shakspere must not be accused of "bad grammar" because he does not observe all the rules of modern English syntax.

The language which one uses should always fit the occasion.

Colloquial English (that is, the language of ordinary conversation) admits many words, phrases, forms, and constructions which would be out of place in a dignified oration or a serious poem.

On the other hand, it is absurd always to "talk like a book," that is, to maintain, in ordinary conversation, the language appropriate to a speech or an elaborate essay. We should not "make little fishes talk like whales."

In general, written language is expected to be more careful and exact than spoken language. A familiar letter, however, may properly be written as one would talk.

The **poetical style** admits many **archaic** (that is, *old*) words, forms, and constructions that would be out of place in prose. It is also freer than prose with respect to the order or arrangement of words.

The **solemn style** resembles in many ways the style of poetry. In particular it preserves such words as *thou* and *ye*, and such forms as *hath*, *doth*, *saith*, *findest*, *findeth*, and the like, which have long been obsolete in everyday language.

ENGLISH GRAMMAR.

PART I.

CHAPTER I.*

GENERAL PRINCIPLES.

1. Language is the expression of thought by means of spoken or written words.

Words are signs made to indicate thought.

2. Some words express **definite ideas**: as, *horse*, *sunset*, *run*, *headlong*.

Other words (like *to*, *from*, *at*, *is*, *was*, *though*) express thought vaguely or in a very general way. Their use in language is to **connect** the more definite words, and to show their **relations** to each other.

3. The relation in which a word stands to other words in connected speech is called its Construction.

The **construction** of English words is shown in three ways: (1) by their form; (2) by their order; (3) by the use of little words like *to*, *from*, *is*, etc.

4. Inflection is a change in the form of a word which indicates a change in its meaning: as, *George, George's; man, men; kills, killed*.

5. Grammar is the science which treats of the Forms and the Constructions of words.

6. The **rules of grammar** derive their authority from **custom or usage**. They agree in general with the processes of thought.

* This chapter summarizes some of the general principles explained in the introductory chapters.

CHAPTER II.

THE PARTS OF SPEECH.

7. The curfew tolls the knell of parting day;
The lowing herd wind slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

A study of this stanza of poetry shows that different words in it have different tasks to perform in expressing the poet's thought.

Thus, *tolls*, *wind*, *leaves* assert or declare that somebody or something is acting in some manner. *Herd*, *plowman*, *world* are the names of persons or things. *Weary* is not the name of anything, but it describes the *way*. *And* calls up no picture in our minds, as *plowman*, or *herd*, or *darkness* does; it merely connects the fourth line of the stanza with the third. *Of* in the first line shows the relation between *knell* and *day*. *Me* is not the name of anybody, but it nevertheless stands for a person, — the speaker or writer of the poem.

Every word has its own work to do in the expression of thought. To understand the different tasks performed by different kinds of words is the first business of all students of language.

8. In accordance with their various uses, words are divided into classes called Parts of Speech.

9. There are eight parts of speech: Nouns, Pronouns, Adjectives, Verbs, Adverbs, Prepositions, Conjunctions, and Interjections.*

* The definitions that follow should not be committed to memory at this point. They are for reference, and for use as a review lesson (after p. 64).

1. A Noun is the name of a person, place, or thing.

EXAMPLES: Charles, John, Mary, man, woman, boy, girl, London, Paris, city, town, street, horse, cat, dog, wood, iron, hammer, shovel, goodness, truth.

2. A Pronoun is a word used instead of a noun. It designates a person, place, or thing, without naming it.

EXAMPLES: I, you, he, she, it, this, that, who, which, whoever.

Nouns and pronouns are called **substantives.**

3. An Adjective is a word which limits or defines a substantive, usually by attributing some quality.

EXAMPLES: good, bad, red, green, blue, heavy, large, pleasant, disagreeable, mysterious, idle.

4. A Verb is a word which can assert something (usually an act) concerning a person, place, or thing.

EXAMPLES: runs, jumps, travels, study, dig, fly, swim, try.

5. An Adverb modifies the meaning of a verb, an adjective, or another adverb.

EXAMPLES: quickly, slowly, angrily, carefully, here, up, down.

6. A Preposition shows the relation of the substantive which follows it to some other word or words in the sentence.

EXAMPLES: of, in, by, from, with, during, over, under.

7. A Conjunction connects words or groups of words.

EXAMPLES: and, or, but, for, because, however, if.

8. An Interjection is a cry or exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

EXAMPLES: oh! ah! pshaw! fie! ha! alas! bravo!

CHAPTER III.

NOUNS.

10. One of the first duties of language is that of **naming** persons and things. It is impossible to express our thoughts unless we can, as the saying is, "call things by their right names."

In the following passage the italicized words are the **names** of various objects. Such words are called **nouns.**

There was a most ingenious *architect*, who had contrived a new method for building *houses*, by beginning at the *roof* and working downward to the *foundation;* which he justified to me by the like practice of those two prudent *insects*, the *bee* and the *spider*. — SWIFT.

The word *noun* is derived from the French word for "name."

11. A Noun is the name of a Person, Place, or Thing.

EXAMPLES: Charles, Mary, man, woman, boy, girl, horse, cow, cat, camel, city, town, village, kitchen, shop, Chicago, Texas, California, house, box, stable, car, boat, curtain, hatchet.

12. Nouns are divided into two classes: (1) Proper nouns; (2) Common nouns.

The difference may be seen in the following examples:

Charles rode the horse to water.
The *boy* rode the horse to water.

Charles is a person's own name, — the name which belongs to him and by which he is distinguished from other persons. It is therefore called a **proper name** or **proper noun,** "proper" in this use meaning "one's own."

Boy, on the other hand, is not the name of a particular person. It is a **general term** for any one of a large class of persons, — male human beings below the age of manhood. Hence it is called a **common noun**, that is, a name common to a whole class of objects.

The same distinction is found in the names of places and things. *Boston*, *Cincinnati*, *London*, *Paris*, *Germany*, *France*, *Mt. Washington*, *Sahara*, are proper nouns. *City*, *country*, *mountain*, *desert*, are common nouns.

13. A Proper Noun is the special name by which a particular person, place, or thing is distinguished from others of the same kind or class.

EXAMPLES: John, James, Mary, Elizabeth, Washington, Grant, Shakspere, Milton, Rome, London, Cuba, Rocky Mountains, Cape Hatteras, Klondike.

14. A Common Noun is a name which may be applied to any one of a whole class of similar persons, places, or things.

EXAMPLES: man, woman, child, dog, cow, fairy, street, house, monument, knife, bookcase.

In writing, proper nouns begin with a capital letter and common nouns usually begin with a small letter.*

15. The English word "thing" is not confined in its use to objects that we can see, hear, taste, or touch. We may say, for example: —

Patriotism is a good thing.
Cowardice is a contemptible thing.
I wish there were no such thing as *sorrow*.

* Common nouns and adjectives often begin with capital letters when they designate the topics or main points of definitions or similar statements. Such capitals are called **Emphatic** (or **Topical**) **Capitals**.

Such words as *patriotism* and *cowardice*, then, come under the general heading of names of things, and are therefore nouns.

16. When the name of a person, place, or thing consists of a number of words, the whole group may be regarded as a single noun. Thus, —

Charles Allen is my brother.

"*The Rime of the Ancient Mariner*" was written by *Samuel Taylor Coleridge*.

The *Isthmus of Panama* joins *North America* and *South America*.

EXERCISE.

In the following passages pick out the nouns, and tell whether each is a common or a proper noun.

1. Drake with his one ship and eighty men held boldly on; and, passing the Straits of Magellan, untraversed as yet by any Englishman, swept the unguarded coast of Chili and Peru, and loaded his bark with gold-dust and silver-ingots of Potosi, and with the pearls, emeralds, and diamonds which formed the cargo of the great galleon that sailed once a year from Lima to Cadiz.

2. In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant and accompanied him to the siege of Fort Christina.

3. An inhabitant of Truro told me that about a fortnight after the St. John was wrecked at Cohasset, he found two bodies on the shore at the Clay Pounds.

4. Oliver Goldsmith was born on the tenth of November, 1728, at Pallas, or Pallasmore, county of Longford, in Ireland.

CHAPTER IV.

SPECIAL CLASSES OF NOUNS.*

17. Certain classes of common nouns receive special names. Particularly important classes are **abstract nouns** and **collective nouns.**

18. In § 15 we learned that words like *patriotism*, *cowardice*, and *sorrow*, which are the **names** of **ideas** or **qualities,** are nouns. Further examples follow: —

Pity is akin to *love.*
Order is heaven's first law.
A soft answer turneth away *wrath.*
Virtue is bold, and *goodness* never fearful.

Such names as *pity*, *wrath*, etc., are called **abstract nouns.**

19. An Abstract Noun is the name of a quality or general idea.

EXAMPLES: goodness, sweetness, wisdom, ignorance, truth, amiability, sauciness, folly, virtue, wickedness, liberty.

Many abstract nouns end in *-ness* and *-ty*.

20. In the following sentences the italicized nouns are the **names** of **groups** or **collections** of persons: —

A *crowd* gathered almost in an instant.
The whole *class* studied the wrong lesson.
The *crew* of the wrecked steamer were all saved.
These boys formed a *club* to practise rowing.
Captain Smith is an officer in the *navy.*

Such names are called **collective nouns.**

* This chapter should not be studied until the pupil is thoroughly familiar with the two main classes of nouns, proper and common. The teacher may prefer to postpone it until after page 36.

21. A Collective Noun is the name of a Group, Class, or Multitude, and not of a single person, place, or thing.

EXAMPLES: class, fleet, army, host, gang, company, regiment, party, people, nation, multitude, flock, herd, set, lot.

22. Collective nouns are usually common nouns, but they become proper nouns when they are used as the special name of a particular group, class, or company. Thus, —

The *Congress* of the United States meets in Washington.

The *Philadelphia Base Ball Club* will play at New York to-morrow.

The *First Class* will recite at ten o'clock.

23. Any word, when mentioned merely as a word, is a noun. Thus, —

Is is one of the shortest words in our language.

Was is a verb.

And is a conjunction.

EXERCISES.

I.

In the following passages pick out all the abstract and all the collective nouns that you can find.

1. A number of young people were assembled in the music room.
2. He leads towards Rome a band of warlike Goths.
3. By ten o'clock the whole party were assembled at the Park.
4. Have I not reason to look pale and dead?
5. People were terrified by the force of their own imagination.
6. The Senate has letters from the general.
7. You misuse the reverence of your place.

8. There is hardly any place, or any company, where you may not gain knowledge if you please.

9. Here comes another troop to seek for you.

10. Their mastiffs are of unmatchable courage.

11. Our family dined in the field, and we sat, or rather reclined, round a temperate repast.

12. Our society will not break up, but we shall settle in some other place.

13. Let nobody blame him; his scorn I approve.

14. The Senate have concluded
To give this day a crown to mighty Cæsar.

15. He is banished, as enemy to the people and his country.

16. Society has been called the happiness of life.

17. His army is a ragged multitude
Of hinds and peasants, rude and merciless.

18. There is a great difference between knowledge and wisdom.

19. All the country in a general voice cried hate upon him.

20. The king hath called his Parliament.

21. Let all the number of the stars give light to thy fair way!

II.

Give some collective noun which stands for a number or group of —

Men, birds, cows, thieves, marbles, schoolchildren, sailors, soldiers, football players, musicians, robbers, pirates, books, postage stamps, senators, Members of Congress, partners in business.

III.

Give an abstract noun which names the idea or quality suggested by each of the words in the following list. Thus, —

True. — The noun is *truth.*

True, false, good, bad, lazy, careless, free, brave, sinful, cautious, just, beautiful, amiable, insane, passionate, natural, hasty, valiant, angry, grieving, sorry, holy, evil, unjust, accurate, simple.

CHAPTER V.

PRONOUNS.

24. In expressing our thoughts we often have occasion to **mention** a person, place, or thing without **naming** it. Thus, —

The boy found a ball on the ground. *He* picked *it* up and put *it* into *his* pocket.

Here the boy and the ball are mentioned at the outset, but we do not wish to keep repeating the nouns *boy* and *ball*. Hence we use *he* and *his* to designate the boy, and *it* to designate the ball. These words are not nouns, for they do not **name** anything. They are called **pronouns,** because they stand **in the place of nouns** (*pro* being a Latin word for "instead of").

25. A Pronoun is a word used instead of a noun. It designates a person, place, or thing without naming it.

26. Pronouns are not absolutely necessary to the expression of thought; but they make it possible to avoid awkward and confusing repetition. Compare the passages in the parallel columns below.

THOUGHT EXPRESSED WITH PRONOUNS	THOUGHT EXPRESSED WITHOUT PRONOUNS
The savages had two canoes with *them*. *They* had hauled *them* up on the shore.	The savages had two canoes with the savages. The savages had hauled the canoes up on the shore.

If you try to talk without using *I*, *you*, *he*, *she*, or *it*, you will soon discover what pronouns are good for.

27. The main classes of pronouns are: Personal, Relative, Interrogative, Demonstrative. Their distinction and uses will be studied in later chapters.

For the present, we may content ourselves with recognizing some of the most important pronouns when we see them. Such are: *I*, *me*, *you*, *we*, *he*, *his*, *him*, *she*, *her*, *they*, *their*, *them*.

28. Since the chief use of pronouns is to replace nouns, the constructions of these two parts of speech are almost always the same. It is therefore convenient to have a term which means "noun or pronoun," and the term used for this purpose is **substantive**.

29. **Nouns and Pronouns are called Substantives.**

EXERCISES.

I.

In the following passages pick out what nouns and pronouns you can find.

If you can, tell what noun is replaced by each pronoun.

1. Goneril, the elder, declared that she loved her father more than words could give out, that he was dearer to her than the light of her own eyes.

2. Bassanio took the ring and vowed never to part with it.

3. The floor of the cave was dry and level, and had a sort of small loose gravel upon it.

4. Having now brought all my things on shore, and secured them, I went back to my boat, and rowed, or paddled her along the shore, to her old harbor, where I laid her up. — ROBINSON CRUSOE.

5. Heaven lies about us in our infancy.

6. Blessed is he who has found his work.

7. In fact, Tom declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him.

8. When Portia parted with her husband, she spoke cheeringly to him, and bade him bring his dear friend along with him when he returned.

II.

Fill the blanks with pronouns.

1. A thought struck ——, and —— wrote a letter to one of —— friends.

2. The flowers were bending —— heads, as if —— were dreaming of the rainbow and dew.

3. We make way for the man who boldly pushes past ——.

4. "That 's a brave man," said Wellington, when —— saw a soldier turn pale as —— marched against a battery: "—— knows —— danger, and faces ——."

5. I know not what course others may take; but, as for ——, give —— liberty, or give —— death.

6. There, in —— noisy mansion, skilled to rule,
The village master taught —— little school.

7. Wordsworth helps us to live —— best and highest life; —— is a strengthening and purifying influence like —— own mountains.

8. As the queen hesitated to pass on, young Raleigh, throwing —— cloak from his shoulder, laid —— on the miry spot, so as to ensure —— stepping over —— dryshod.

9. Tender-handed stroke a nettle,
And —— stings you for —— pains;
Grasp —— like a man of mettle,
And —— soft as silk remains.

10. Whatever people may think of ——, do that which —— believe to be right.

11. No man is so foolish but —— may give another good counsel sometimes, and no man so wise but —— may easily err.

CHAPTER VI.

VERBS AND VERB-PHRASES.

30. In order to express our thoughts we must be able not only to "call things by their right names," but to make statements, — that is, to **assert**.

31. Let us examine the following groups of words: —

Birds *fly*. Fishes *swim*.

The boy *played* ball well.

Each of these expressions contains a word (*fly*, *swim*, *played*) which expresses **action**. Thus, *fly* expresses the action of the birds; *swim*, that of the fishes; *played*, that of the boy.

But these three words, *fly*, *swim*, and *played*, not only **express** action, they **state** or **assert** the action. Thus, in "Birds *fly*," it is the word *fly* which makes the assertion that the birds act in a certain way.

Such words are called **verbs**.

Language, then, must furnish us not only with **nouns**, by means of which we can **name** persons, places, or things, but with words of another kind, by means of which we can **state** or **assert** something about persons, places, and things.

32. A Verb is a word which can assert something (usually an act) concerning a person, place, or thing.

In each of the following examples pick out the word which states or asserts some act: —

The travellers climbed the mountain.
Wellington defeated Napoleon at Waterloo.
The snow fell in great flakes all day long.

33. Most verbs express **action.** Some, however, merely express **state** or **condition.** Thus, —

You *lack* energy.
This lake *abounds* in fish.
The soldier *lay* dead on the battlefield.

34. *Is* (*are*, *was*, *were*, etc.), *may*, *can*, *must*, *might*, *shall*, *will*, *could*, *would*, *should*, *have*, *had*, *do*, *did*, have a peculiar use in what are called **verb-phrases** : as, —

The company *is charging* up the hill.
The house *may fall* at any moment.
We *can swim* to the boat.
Our friends *will search* the woods in vain.

In the first of these sentences the assertion is made by means of the phrase *is charging ;* in the second it is the phrase *may fall* that asserts the action, and so on.

Each of these phrases is formed by combining *is*, *may*, *can*, etc., with some word that expresses action, *charging*, *fall*, *swim*, *search*.

English has many verb-phrases, by means of which it is able to express action in various ways. They will be studied in later chapters.

35. *Is* (*are*, *was*, *were*, etc.), *may*, *can*, *must*, *might*, *shall*, *will*, *could*, *would*, *should*, *have*, *had*, *do*, *did*, when used in **verb-phrases,** are called **auxiliary** (that is, "aiding") **verbs,** because they help other words to express action or state of some particular kind.

36. The auxiliary verb may be separated from the rest of the verb-phrase by other words. Thus, —

Tom *may* perhaps *find* his purse.
We *were* rapidly *drifting* down the river.
Washington *has* never *lost* the affection of his countrymen.

EXERCISES.

I.

In each of the following passages pick out all the verbs and verb-phrases that you can find.

1. Count Otto stares till his eyelids ache.

2. But so slowly did I creep along, that I heard a clock in a cottage strike four before I turned down the lane from Slough to Eton.

3. Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end.

4. If it rains, we converse within doors.

5. The book you mention lies now upon my table.

6. The fleet in the Downs sent their captains on shore, hoisted the King's pennon, and blockaded the Thames.

7. The little company of the "Pilgrim Fathers," as after-times loved to call them, landed on the barren coast of Massachusetts, at a spot to which they gave the name of Plymouth, in memory of the last English port at which they touched.

II.

Pick out all the verbs and verb-phrases that you can find in the second Exercise on page 12.

III.

Fill each blank with a verb or verb-phrase.

A young friend of mine ——— a clever little dog, whose name ——— Jack. He ——— his master whenever he ——— to school, and always ——— for him until the children ———. Then the dog ——— along at the boy's heels until home ——— in sight. Once some rascal ——— Jack and ——— him up in a cellar a long way from home. But Jack ——— and ——— his master again. I never ——— a dog that ——— on his hind legs so gracefully as my friend's Jack.

CHAPTER VII.

SENTENCES.

37. **Language,** as we have already learned, is **thought expressed in words.**

In speaking or writing, however, we do not utter our thoughts in single words, but in **groups of words** which are so put together as to express **connected ideas.** Thus, —

Birds fly.	Iron sinks.
Wood floats.	Lions roar.

These are very simple groups, but each expresses some thought and is, in a manner, complete in itself.

38. If we study a longer passage, we see at once that it may be broken up into a number of groups, some larger and some smaller, each of which is a kind of unit. Thus, —

The soldier awoke at break of day. | He sprang up from his hard couch on the ground. | The drums were beating. | It was time to fall in for the day's march.

The passage falls into four of these groups, each standing by itself and expressing a single thought.

Such groups of words are **sentences** of a very simple kind.

39. In the next chapter we shall study the **structure of sentences,** — that is, the parts out of which they are composed and the way in which those parts are put together.

For the present, we may content ourselves with framing a few sentences for practice. This we can easily do, for we have spoken in sentences ever since we learned to talk.

40. Make a short statement about each of the persons and things mentioned in the list below. Thus, —

Lions. Lions are found in Africa.
Tree. A large tree grew in the square.

Ball, kite, top, doll, carriage, dogs, cats, schoolhouse, John, Mary, tigers, fisherman, carpenters, book, history, sugar, leather, vinegar, apples, plums, melon, salt.

In each of the statements you have **expressed a thought in language.** This you have done by means of putting together (**combining**) words into **sentences.**

CHAPTER VIII.

SENTENCES. — SUBJECT AND PREDICATE.

41. **In the expression of ideas words are combined into Sentences.**

42. In its simplest form a sentence is the statement of a single fact. Thus, —

Fire burns.	The king reigns.
Water freezes.	Victoria is queen.

Each of these sentences consists, it will be observed, of two parts : —

(1) a word or words designating the person or thing that is **spoken of** (*fire*, *water*, *the king*, *Victoria*) ;

(2) a word or words **telling something about** that person or thing (*burns*, *freezes*, *reigns*, *is queen*).

The first of these parts is called the **subject** of the sentence, and the second is called the **predicate.**

Accordingly we have the following rules : —

43. Every Sentence consists of a Subject and a Predicate.

The Subject of a sentence is that person, place, or thing which is spoken of; the Predicate is that which is said of the subject.

44. A Declarative Sentence is a sentence which declares or asserts something as a fact.

There are several forms of the sentence besides the declarative sentence. These will be studied later.

45. In such a sentence as

Victoria reigns,

we have a very simple form of both subject and predicate. *Victoria*, the subject, is a single noun; and *reigns*, the predicate, is a single verb. So in

Fire burns.	Ships sail.
Horses gallop.	Truth prevails.

The subject may, however, be not a noun but a pronoun; for the office of pronouns is to stand in the place of nouns. Thus, in the sentence

He laughs,

he is the subject, and *laughs* is the predicate.

If we examine a somewhat longer sentence, we shall see that it is still made up of the same two parts, — **subject** and **predicate.** Thus, in

The old chief of the Mohawks | fought desperately,

the whole subject is *The old chief of the Mohawks*, and the whole predicate is *fought desperately*.

46. The subject usually precedes the predicate; but not always. Thus, —

Down came the rain.	Up flew the window.
Ran Coll, our dog.	Sad was the day.

EXERCISES.

I.

Fill the blanks with verbs, verb-phrases, nouns, or pronouns, so as to make each example a complete sentence. Tell what it is that you have inserted in each case.

1. The teacher —— at her desk writing.
2. The captain —— his company in the suburbs of the town.
3. The strife —— with unremitting fury for three mortal hours.
4. The first permanent settlement on the Chesapeake —— in the beginning of the reign of James the First.
5. I —— an aged beggar in my walk.
6. The English army —— too exhausted for pursuit.
7. The owls —— all night long.
8. A crow —— a nest in one of the young elm trees.
9. A famous man —— Robin Hood.
10. In the confusion, five or six of the enemy ——.
11. The eyes of the savage —— with fury.
12. A little leak —— a great ship.
13. The blacksmith —— the red-hot iron.
14. A sudden —— clouded the sky.
15. My —— was then in London.
16. The —— followed us over the moor.
17. —— commanded the American army.
18. The —— have wandered about nearly all day.
19. A high —— blew hats and bonnets about.
20. The —— fired a broadside at the enemy.
21. Many —— were swimming in the pool.
22. Down —— the timber with a crash.
23. Higher and higher —— the sun.

II.

By means of a vertical line divide each of your completed sentences in I, above, into subject and predicate.

CHAPTER IX.

COMPLETE AND SIMPLE SUBJECT AND PREDICATE.

47. Examine once more the sentence studied in § 45:—

The old chief of the Mohawks | fought desperately.

The **whole subject** is *the old chief of the Mohawks*, and the **whole predicate** is *fought desperately*.

The most important word in the subject is the **noun** *chief;* the most important word in the predicate is the **verb** *fought*. If we omit *old*, the sentence still makes sense. So we may omit *of the Mohawks*, or *desperately*, without destroying the sentence. But if we omit either *chief* or *fought*, the remaining words no longer make any statement.

The old ^ of the Mohawks | fought desperately; — or
The old chief of the Mohawks | ^ desperately,

would be nonsense, for it would not express a thought.

In this sentence, then, a single noun, *chief*, names the person concerning whom the assertion is made, and a single verb, *fought*, declares or asserts the action.

The noun *chief* is therefore called the **simple subject**, and the verb *fought* the **simple predicate** of the sentence.

The other words or phrases which go to make up the whole subject, — *the*, *old*, and *of the Mohawks*, — define more exactly the meaning of the simple subject *chief*. The noun *chief* by itself may refer to any chief; but *the old chief of the Mohawks* is a well-defined person.

Similarly, the meaning of the simple predicate, the verb *fought*, is defined or limited by the word *desperately* (telling *how* he fought).

48. **The Simple Subject of a sentence is a Noun or Pronoun.**

The Simple Predicate of a sentence is a Verb or Verb-phrase.

The Simple Subject, with such words as limit or define its meaning, forms the Complete Subject.

The Simple Predicate, with such words as limit or define its meaning, forms the Complete Predicate.

In this book the **simple subject** and the **simple predicate** will generally be called the **subject** and the **predicate**. When the whole or complete subject or predicate is referred to, the terms **complete subject** and **complete predicate** will be used.

49. The simple predicate may be a **verb-phrase**. Thus, —

Fire will burn. John is running.

50. In each of the following sentences the complete subject and the complete predicate are separated by a vertical line, and the simple subject and the simple predicate are printed in small capitals: —

Vast MEADOWS | STRETCHED to the eastward.
The FARMER of Grand Pré | LIVED on his sunny farm.
The rude FOREFATHERS of the hamlet | SLEEP.
Each HORSEMAN | DREW his battle-blade.
The old DOCTOR | WAS SITTING in his arm-chair.
The CLOCK | HAS STRUCK the hour of midnight.

51. We are now able to define a sentence in a more accurate way than was possible before we knew the meaning of subject and predicate.

A Sentence is a combination of words which expresses a thought and which contains a Subject and a Predicate.

A noun or pronoun which is the Subject of a Sentence is said to be in the Nominative Case.

EXERCISE.

By means of a vertical line divide the following sentences into their complete subjects and complete predicates.

In each sentence point out the substantive that is the simple subject and the verb or verb-phrase that is the simple predicate.

1. She roams the dreary waste.
2. Ten thousand warblers cheer the day.
3. Thou climbest the mountain-top.
4. The river glideth at his own sweet will.
5. The rings of iron sent out a jarring sound.
6. The bolted gates flew open at the blast.
7. The streets ring with clamors.
8. The courser pawed the ground with restless feet.
9. Envy can never dwell in noble hearts.
10. His whole frame was trembling.
11. The wondering stranger round him gazed.

52. The exercise which we have just had is an exercise in **analysis.**

Analysis is a Greek word which means "the act of breaking up." In grammar the term is applied to the "breaking up" or separation of a sentence into its parts, — **subject, predicate,** and **limiting words.** To dissect a sentence in this way is to **analyze** it.

In later chapters we shall learn more about the details of grammatical analysis.

53. Analysis is useful not only because it helps us to get at the meaning of a thought, but because it sharpens our wits and tests our understanding of what we read. Practice in analysis ought also to assist us in expressing ourselves clearly and correctly.

CHAPTER X.

THE COPULA "IS."

54. One peculiar verb which is very important in the making of sentences, has so little meaning in itself that we might easily fail to recognize it as a verb at all.

This is the verb *is* (in its different forms), as seen in the following sentences: —

I *am* your friend.	Tom *was* tired.
The road *is* rough.	You *were* merry.
These apples *are* mellow.	The soldiers *were* brave.

In all these examples the verb-forms *am*, *is*, *are*, *was*, *were* do not in themselves tell us anything about the subject. The meaning of the predicate is really contained in the words that follow the verb (*your friend*, *rough*, *mellow*, etc.).

Yet if we omit the verb we no longer have sentences: —

I ∧ your friend.	Tom ∧ tired.
The road ∧ rough.	You ∧ merry.
These apples ∧ mellow.	The soldiers ∧ brave.

55. The verb *is*, then, does two things: —

(1) It **asserts**, or **makes the statement** (for, omitting it, we have no statement);

(2) It **connects** the **subject** with the word or words in the complete **predicate** that possess a distinct meaning.

Hence the verb *is* (in its various forms) is called the **copula**, that is, the "joiner" or "link."

56. The forms of the verb *is* are very irregular. They will be more fully studied in later chapters.

Meantime we should recognize *am*, *is*, *are*, *was*, *were*, as forms of this verb, and *has been*, *have been*, *had been*, *shall be*, and *will be*, as **verb-phrases** belonging to it.

57. In sentences like those in § 54, the simple predicates are the verbs *am*, *is*, *are*, etc.*

58. The verb *is* (in its various forms) is not always a mere copula. It is sometimes emphatic and has the sense of *exist*. Thus, —

I think. Therefore I *am*. [That is, I *exist*.]
Whatever *is*, is right. [That is, Whatever *exists*.]

EXERCISES.

I.

Make the following groups of words into sentences by inserting some form of the copula (*is*, *are*, etc.).

1. Fishes cold-blooded animals.
2. Milton a great poet.
3. Washington the Father of his Country.
4. You studious children.
5. Thou the man.
6. You a studious child.
7. He a colonel.

II.

Find the copula. Tell what it connects.

1. The stranger is an Austrian.
2. Your friends will be glad to see you.
3. We shall be too tired to walk home.
4. Seals are amphibious animals.
5. I am an American citizen.
6. The streets were wet and muddy.

* Many grammarians regard *is* and the noun or adjective that follows it (*is rough*, *are mellow*, etc.) as the simple predicate ; but the nomenclature here adopted is equally scientific and more convenient.

CHAPTER XI.

INTERROGATIVE SENTENCES. I.

59. All the sentences which we have so far studied are **declarative sentences**; that is, they **declare** or **assert** something (see § 44).

But we do not use language for the sole purpose of telling things. Whether we talk or write, we are continually **asking questions, giving orders,** and **making requests,** and we often give vent to our emotions by **exclaiming.**

There should, then, be special forms of the sentence to express some or all of these modes of thought. These special forms we shall now study under their several heads: (1) **interrogative** sentences; (2) **imperative** sentences; (3) **exclamatory** sentences.

60. If we examine the following sentences,

> Is John at home?
> Have these men a conscience?
> Who leads in the race?

we observe that they do not assert anything. On the contrary, they make inquiries; they are **questions.** Yet without doubt each of these examples is a sentence; for each expresses a thought and contains a subject and a predicate. Thus, in the first example *John* is the subject and *is at home* the complete predicate as truly as in the declarative sentence "John is at home."

Such sentences are called **interrogative sentences.**

The word *interrogative* means merely "questioning." A *question* is often called an *interrogation.*

61. A sentence that asks a question is called an Interrogative Sentence.

EXERCISES.

I.

Ask questions about ten objects in the schoolroom.

Ask ten questions about some person or event famous in American history.

You have just made a number of **interrogative sentences.** Write an answer to each. These answers will be **declarative sentences.**

II.

Turn the following declarative sentences into interrogative sentences.

1. Our society meets once a fortnight.
2. Wellington defeated Napoleon at Waterloo.
3. They heard the din of the battle.
4. Swift wrote "Gulliver's Travels."
5. Shakspere lived in the sixteenth and seventeenth centuries.
6. Our voyage was very prosperous.
7. Nothing dries more quickly than a tear.
8. Sir John Franklin perished in the Arctic regions.
9. The Hudson's Bay Company deals in furs.
10. John Adams was the second President of the United States.
11. Victoria is Empress of India.
12. William II. is the German Emperor.
13. Siberia is a part of the Russian Empire.

III.

Compare the declarative and the interrogative sentences that you have made in I and II.

Do you observe any difference in the order of words?

With what words do many questions begin?

See if you can frame a rough-and-ready rule for interrogative sentences.

CHAPTER XII.

INTERROGATIVE SENTENCES. II.

62. The preceding exercise illustrates some of the peculiarities of **interrogative sentences.**

63. The simple subject of an interrogative sentence often follows the simple predicate. Thus, —

Goes Cæsar to the capital to-morrow?
Know you this man?
Is Thomas your brother?

Change each of these sentences to the **declarative** form, and the difference in order is plain.

64. The predicate of an interrogative sentence is often a verb-phrase with *do*, *does*, or *did*. Thus, —

Do I *blame* the man?
Do you *feel* better?
Does Charles *go* to school?
Did they *find* your knife?

Here the predicates are the verb-phrases *do blame*, *do feel*, *does go*, *did find*. The subjects (*I*, *you*, *Charles*, *they*) come between the two parts of the verb-phrases.

65. Interrogative sentences often begin with *who*, *whose*, *whom*, *which*, *what*. Thus, —

Who is on guard?
Whom did you see?
Which of you is ready?
What troubles you?

These words are **pronouns**, for they point out or designate a person or thing (by asking a question about it).

When thus used to introduce a question, *who*, *whose*, *whom*, *which*, and *what* are called **interrogative pronouns.**

EXERCISES.

I.

Write ten interrogative sentences beginning with *do*, *does*, or *did*. Use as subjects some of the nouns in the lists below.

EXAMPLES: Does Henry skate well?
Do bananas grow in Africa?

Henry, Washington, Julia, river, lake, mountain, ship, England, Mr. Jackson, Lowell, bananas, cocoanuts, children, whales, lion, cotton, breadfruit, Kansas, Henry Clay.

Write an answer to each of your questions.

II.

Write ten interrogative sentences beginning with *who*, *whose*, *whom*, *which*, or *what*.

Write answers to your questions.

III.

Analyze the following sentences by designating (1) the complete subject, (2) the complete predicate, (3) the simple subject, (4) the simple predicate.

1. Is wealth thy passion?
2. What shall I say in excuse for this long letter?
3. Is he not able to pay the money?
4. Urge you your petitions in the street?
5. Why was James driven from the throne?
6. Is this the welcome of my worthy deeds?
7. Why dost thou bend thine eyes upon the earth?
8. Why do you treat Alfred Burnham so defiantly?
9. Did you ever read anything so delightful?
10. Why would not you speak sooner?
11. Does this garden belong to the governor?

CHAPTER XIII.

IMPERATIVE SENTENCES.

66. Each of the groups of words that follow expresses a **command** or a **request** : —

March forward ! Drive the dog out.
Sharpen my pencil for me, please.

Examining the form of these expressions, we observe certain peculiarities : —

(1) There is a verb in each : *march*, *drive*, *sharpen*.
(2) No subject is expressed.
(3) A subject, however, is certainly in the speaker's mind, — namely, the person to whom he is speaking ; and this subject may be expressed at will by prefixing to the verb the pronoun *you*. Thus, —

[You] march forward ! [You] drive the dog out !
[You] sharpen my pencil for me, please.

All these groups of words, then, are sentences of a peculiar kind, having a predicate expressed and a subject, *you*, understood.

(1) They are **directly addressed** to somebody.
(2) They express either a **command** or a **request**, the sole difference between the two consisting in the tone of voice in which the sentence is uttered.

Such sentences are called **imperative sentences**.

67. An Imperative Sentence expresses a command or a request. The subject of an imperative sentence is usually omitted ; when expressed, it is either *thou* or *you* (*ye*).

EXERCISES.

I.

Make ten sentences expressing command or entreaty.

How do the imperative sentences which you have made differ in form from declarative sentences?

II.

Make ten imperative sentences beginning with *do not*.

Observe that this is the common form of a **prohibition** (or negative command).

III.

Analyze the following imperative sentences thus: — (1) mention the subject; (2) mention the complete predicate; (3) mention the simple predicate.

1. Go you before to Gloucester with these letters.
2. Follow thou the flowing river.
3. Go you into the other street.
4. To-morrow in the battle think on me.
5. Do not lay your hand on your sword.
6. Bring forth the prisoners instantly.
7. Lend favorable ears to our request.
8. Call thou my brother hither.
9. Do not seek for trouble.
10. Spare my guiltless wife and my poor children.
11. See the wild waste of all-devouring years.
12. Don't measure other people's corn by your own bushel.
13. Teach not thy lips such scorn.
14. Give my regards to your brother.
15. Don't forget my message.
16. Remember never to be ashamed of doing right.
17. Do not saw the air too much with your hand.
18. Keep a firm rein upon these bursts of passion.
19. Do not spur a free horse.
20. Do not stand in your own light.

CHAPTER XIV.

EXCLAMATORY SENTENCES.

68. Any sentence, whatever its form, may be spoken as an **exclamation**; that is, may be uttered as a kind of cry expressing surprise or some other emotion. Such sentences are called **exclamatory sentences.**

Thus, the sentences

He comes!
What do you mean?
Go home!

are all exclamatory.

Yet these three examples are sentences of different kinds: the first is declarative; the second, interrogative; the third, imperative.

In the following sentences, however, we have exclamations expressed in a peculiar form: —

What a noise the boy makes!
What beautiful flowers these are!
How fast the horse runs!

These sentences are, it will be seen, essentially declarative, but they do not merely state a fact; they state a fact in the form of an exclamation. In other words, they are **exclamatory sentences.**

69. Any sentence which expresses surprise, grief, appeal, or any strong emotion in the form of an exclamation or cry may be called an Exclamatory Sentence.

An exclamatory sentence is followed by an **exclamation point** (!) if it is declarative or imperative.

EXERCISE.

Tell whether each of the following sentences is declarative, interrogative, or imperative, and give your reasons.

If any of the sentences are also exclamatory, mention that fact.

1. Did you ever hear the streams talk to you in May, when you went a-fishing?
2. The white pavilions made a show,
   Like remnants of the winter snow.
3. But hark! what means yon faint halloo?
4. Things are stagnant enough in town.
5. But what's the use of delaying?
6. The Moors from forth the greenwood came riding one by one.
7. I was just planning a whole week's adventure for you.
8. At the Peckham end there were a dozen handsome trees, and under them a piece of artificial water where boys were sailing toy boats, and a poodle was swimming.
9. Look at the splendid prize that was to recompense our labor.
10. Don't think that my temper is hot.
11. The natives came by degrees to be less apprehensive of any danger from me.
12. Soldier, rest! thy warfare o'er,
    Sleep the sleep that knows not breaking.
13. How easily you seem to get interested in new people!
14. How little I thought what the quarrel would lead to!
15. How have you been employing your time?
16. "O, cease your sports," Earl Percy said,
    "And take your bows with speed."
17. He had been in business in the West End.
18. Abandon this mad enterprise.
19. Forgive my hasty words.
20. What black despair, what horror, fills his heart!

CHAPTER XV.

VOCATIVE.*

70. Examine the following sentence: —

Thomas, you are a troublesome fellow.

In this sentence the noun *Thomas* is used as a call to attract the attention of the person addressed. It is not the subject of the sentence. Indeed, it has no connection of any kind with the verb.

Similarly, in each of the sentences in § 72, the noun printed in italics is used merely to designate the person to whom we are speaking. It is quite independent of any verb.

Nouns thus used in direct address are said to be in the vocative (that is, the "calling") construction.

71. A noun used for the purpose of addressing a person directly, and not connected with any verb, is called a Vocative.

A vocative is also called a *vocative nominative* or a *nominative of direct address.*

72. The vocative is common in sentences of all kinds, — declarative, interrogative, imperative, and exclamatory. Thus, —

John, your father is calling. [Declarative.]
John, do you own a horse? [Interrogative.]
John, open the door. [Imperative.]
What a fellow you are, *John!* [Exclamatory.]

* The vocative is treated at this point because it is common in imperative sentences and is often mistaken by beginners for the subject of an imperative.

Omit the vocative *John*, and the meaning of these sentences is not changed. The vocative, then, stands by itself: that is, it is **independent** of the rest of the sentence.

73. Since imperative sentences are always directly addressed to some one, vocatives are very common in such sentences. Thus, —

Look aloft, *Tom*.
Answer me, *Mary*, immediately.
John, lend me your rifle.

Note that the **subject** of each of these sentences is the unexpressed pronoun *you* (§ 66), and *not* the **vocative** (*Tom*, *Mary*, *John*).

74. In **analyzing** a sentence containing a **vocative,** the vocative is mentioned by itself and is not regarded as a part of either the complete subject or the complete predicate.

EXERCISES.

I.

Fill the blanks with vocatives.

Observe that each sentence is complete already, and that therefore the vocatives are not necessary to the thought.

1. We shall miss you very much, ——.
2. Come hither, ——, and sit upon my knee.
3. What is your name, ——?
4. ——, can you tell me the road to Denver?
5. ——, spare that tree.
6. Don't disappoint me, ——. I trust you absolutely.

7. Jog on, ——, and we shall soon reach the stable.
8. Run, ——! The savages are after us!
9. Swim, ——, for your life. There 's a shark chasing you!
10. Jump, ——! It 's our last chance!

II.

In each of the following sentences mention the subject and the predicate.

Mention also any vocative nouns which the sentences contain.

1. O learned sir,
   You and your learning I revere.
2. The good old man
   Means no offence, sweet lady!
3. Good-by! Drive on, coachman.
4. Why, Sir John, my face does you no harm.
5. Good cousin, give me audience for a while.
6. Yours is the prize, victorious prince.
7. "Wake, Allan-bane," aloud she cried
   To the old minstrel by her side.
8. Bid adieu, my sad heart, bid adieu to thy peace.
9. My dear little cousin, what can be the matter?
10. Come, Evening, once again, season of peace!
11. Plain truth, dear Murray, needs no flowers of speech.
12. Permit me now, Sir William, to address myself personally to you.
13. Go, my dread lord, to your great-grandsire's tomb.
14. Why do you stay so long, my lords of France?
15. My pretty cousins, you mistake me much.
16. Come on, Lord Hastings. Will you go with me?
17. O Romeo, Romeo, brave Mercutio 's dead.
18. I will avenge this insult, noble queen.
19. O friend, I seek a harborage for the night.
20. My lord, I saw three bandits by the rock.
21. Father! thy days have passed in peace.

III.

Tell whether each of the following sentences is declarative, interrogative, or imperative.

Divide each into the complete subject and the complete predicate. Mention the simple subject and the simple predicate.

Mention any vocatives that you find.

1. I had a violent fit of the nightmare.
2. It was at the time of the annual fair.
3. My uncle was an old traveller.
4. The young lady closed the casement with a sigh.
5. The supper table was at length laid.
6. Hoist out the boat.
7. Are you from the farm?
8. She broke into a little scornful laugh.
9. Bring forth the horse.
10. When can their glory fade?
11. Shut, shut the door, good John!
12. Do you mark that, my lord?
13. Why sigh you so profoundly?
14. Within the mind strong fancies work.
15. The sun peeps gay at dawn of day.
16. The noble stag was pausing now
    Upon the mountain's southern brow.
17. Then through the dell his horn resounds.
18. Lightly and brightly breaks away
    The Morning from her mantle gray.
19. Fire flashed from out the old Moor's eyes.
20. The garlands wither on their brow.

IV.

Change the declarative sentences in III, above, into interrogative sentences. What changes do you make in the form of each sentence?

CHAPTER XVI.

ADJECTIVES.

75. Examine the sentence that follows: —

The *golden* butterfly | glistened through the *shadowy* apartment.

In this sentence neither of the two nouns, *butterfly* and *apartment*, stands by itself. To the noun *butterfly* is attached the word *golden*, **describing** the butterfly; to the noun *apartment* is attached the word *shadowy*, **describing** the apartment.

Neither *golden* nor *shadowy*, it will be observed, is a noun. On the contrary, their task in the sentence is to **describe** or **define** the nouns *butterfly* and *apartment;* and this they do by **attributing** some **quality** to them. Such words are called **adjectives.**

76. **An Adjective is a word which limits or describes a Substantive, usually by attributing some quality.**

77. **An Adjective is said to belong to the Substantive which it limits or describes. When closely attached to the Substantive it is called an Attributive Adjective.**

Thus, in § 75, the adjective *golden* belongs to the noun *butterfly*, and *shadowy* belongs to *apartment.*

78. **How adjectives limit nouns** may be seen by writing down (1) a noun by itself, (2) a noun with one adjective, (3) a noun with two adjectives, (4) a noun with three adjectives. Thus, —

(1) apple;
(2) red apple;
(3) large, red apple;
(4) large, red, mellow apple.

The noun *apple* in (1) may refer to any apple in the world, red or green or yellow, large or small, mellow or hard.

In (2) the adjective *red* limits the noun to apples of that particular color.

In (3) small apples are ruled out by the adjective *large*.

In (4) the adjective *mellow* makes still more limited the kinds of apples to which the noun can apply. Every additional adjective, then, narrows or limits the meaning of the noun.

EXERCISE.

In the following sentences, point out all the adjectives and mention the noun or pronoun to which each belongs.

1. The sun is warm, the sky is clear.
2. Hope must have green bowers and blue skies.
3. His axe is keen, his arm is strong.
4. La Fleur instantly pulled out a little dirty pocket-book, crammed full of small letters.
5. His white hair floats like a snowdrift around his face.
6. A sorrowful multitude followed them to the shore.
7. My fugitive years are all hasting away.
8. The sails of this vessel are black.
9. The old officer was reading a small pamphlet.
10. He was almost frantic with grief.
11. We are weak and miserable.
12. A more striking picture there could not be imagined than the beautiful English face of the girl, and its exquisite bloom, together with her erect and independent attitude, contrasted with the sallow and bilious skin of the Malay, veneered with mahogany tints by climate and marine air, his small, fierce, restless eyes, thin lips, slavish gestures and adorations.

CHAPTER XVII.

CLASSES OF ADJECTIVES.

79. Most adjectives are, like those which we have so far studied, **descriptive** words.

Others, however, serve merely to **point out** or **designate** objects in some way without actually describing them.

You cannot swim to *yonder* rock.
Mr. Ashe lives in the *next* house.
The *right-hand* road leads to London.
The *under* side of the cake is burned.
That ice is dangerous.
These grapes are very sour.
This person was named Jeremy.
Some dreams are like reality.
Each man took a pear.
Every rat abandoned the sinking ship.
Many hands make light work.
Few wars are really unavoidable.
All men shrink from suffering.
No camels were visible.
Innumerable mosquitoes buzzed about us.

These adjectives, as the examples show us, usually indicate either **place** or **number.**

Adjectives that indicate number exactly (as, *one*, *two*, *twenty-five*, *forty-six*) are called **numeral adjectives.** (See p. 200.)

80. An adjective formed from a proper noun is called a **proper adjective** and begins with a capital letter: as, *Roman*, *American*, *English*.

81. Tell which of the adjectives in § 79 are descriptive, which indicate place, and which indicate number.

EXERCISES.

I.

Fill the blanks with appropriate adjectives.

1. Spring is cheery, but winter is ——.
2. A —— fairy comes at night. Her eyes are ——, her hair is ——.
3. The —— castle had never held half so many —— knights beneath its roof.
4. Holly is —— in the winter.
5. No —— fire blazed on the hearth.
6. Wellington was an —— general.
7. I wish you a —— New Year.
8. Down he sank in the —— waves.
9. The clothes and food of the children are —— and ——.
10. His eyes are —— with weeping.
11. "'T was a —— victory," said the —— man.
12. —— snow lay on the ground.
13. No footstep marked the —— gravel.
14. Miss Bell seemed very ——.
15. John looks as —— as a judge.

II.

Make twenty sentences, each containing one of these adjectives followed by a noun: —

Proud, tall, rusty, ruinous, anxious, careless, faithful, angry, blue-eyed, plentiful, purple, flowery, outrageous, accurate, fault-finding, swift, patriotic, athletic, torrid, American.

III.

Mention a number of adjectives that might be used in describing each of the following objects: —

Iron, lead, robin, parrot, eagle, sparrow, bicycle, horse, oxen, cornfield, spring, summer, autumn, winter, butterfly, spider, carpenter, physician, sugar, marble.

IV.

Use in a sentence each of the nouns in the list below. With each noun use an adjective. Thus, —

Noun: *dog*. Adjective: *shaggy*.

Sentence: That *shaggy dog* of John's needs clipping.

Cat, engineer, game, hall, orange, lemon, sailor, architect, president, Washington, scholar, mechanic, board, saw, book, merchant, battle, charge, artillery, grove, prairie, mountain, lake.

CHAPTER XVIII.

THE TWO ARTICLES.

82. Two peculiar adjectives, *a* (or *an*) and *the* are called **Articles.***

83. The general difference between the two articles *a* and *the* appears in the following sentences: —

The horseman galloped up. *A* horseman galloped up.

In the first sentence the article *the*, belonging to *horseman*, shows that some particular horseman is meant. In other words, it **definitely** points out an individual person as distinguished from a whole class of persons. Hence *the* is called the **definite article.**

In the second sentence the article *a*, belonging to horseman, does not definitely point out the horseman as an individual; it simply designates him, **indefinitely,** as belonging to a class of persons, — horsemen. Hence *a* (or *an*) is called the **indefinite article.**

* The articles are sometimes rated as a distinct class among the parts of speech; but it is better to include them among adjectives, in accordance with their origin, nature, and use.

84. The Definite Article *the* points out one or more individual persons or things as in some way distinct from others of the same general class or kind.

Find the definite articles in the following passages, and observe that they each designate a particular object: —

1. You should have seen the wedding.
2. The day of our vengeance was come.
3. In the year fifty-nine came the Britons.
4. As they entered the yard the flames were rushing out of the chimney.
5. The old man looked wistfully across the table, the muscles about his mouth quivering as he ended.
6. Harry shaded his eyes with his hand for a minute, as he stood outside the cottage drinking in the fresh, pure air, laden with the scent of the honeysuckle which he had trained over the porch, and listening to the chorus of linnets and finches from the copse at the back of the house.

85. The Indefinite Article *a* (or *an*) designates a person or thing as merely one of a general class or kind, making no distinction between individuals.

The article *a* is simply a fragment of *ān* (pronounced *ahn*), the old form of the modern English numeral *one*. *An* preserves the old *-n*, which is lost in *a*.

In its meaning the indefinite article may still be recognized as a very weak "one." Compare the indefinite use of *one* in such phrases as "*One* John Smith is suspected of this robbery," that is, "*somebody, nobody knows who*, called John Smith," "*a* John Smith," "*a certain* John Smith."

86. *An* is used before words beginning with a vowel or silent *h*; *a* before other words. Thus, —

an inkstand;	a box;
an elephant;	a cataract;
an hour;	a zebra.

87. SPECIAL RULES FOR *a* OR *an*.

1. Before words beginning with the sound of *y* or *w*, *a*, not *an*, is used. Thus, —

a unison;	a European;
a unicorn;	a eucalyptus tree;
a universal genius;	such a one.

Under this head are included all words beginning with *eu* and many beginning with *u*. These form no exception to the general rule in § 86, for *u* and *eu*, when pronounced like the pronoun *you*, do not express a vowel sound.

2. Before words beginning with *h* and not accented on the first syllable, *an* is often used. Thus, we say

a his'tory; BUT, *an histor'ical* novel.

Here again we have no real exception to the rule in § 86; for in the words in question, when the accent is not on the first syllable, the *h* is very weak in pronunciation and sometimes entirely disappears, so that the word practically begins with a vowel.

EXERCISES.

I.

Find the indefinite articles in the following passages, and observe whether the form is *a* or *an*.

1. Whenever there was sickness in the place, she was an untiring nurse.

2. We are going to have a great archery party next month, and you shall have an invitation.

3. But man of all ages is a selfish animal, and unreasonable in his selfishness.

4. There is a pleasure in the pathless woods.

5. At length I met a reverend good old man.

6. He was lying on a crimson velvet sofa, reading a French novel. It was a very little book. He is a very little man. In that enormous hall he looked like a mere speck.

II.

In the following sentences supply an article, either definite or indefinite.

In case it is possible to supply either the definite or the indefinite article, tell what difference of meaning comes from using one rather than the other.

1. The schoolhouse was —— low building rudely constructed of logs; —— windows were partly glazed, and partly patched with leaves of old copy-books.

2. He was always ready for either —— fight or —— frolic.

3. It was, as I have said, —— fine autumnal day. —— sky was clear and serene.

4. —— sloop was loitering in —— distance, dropping slowly down with —— tide, her sail hanging uselessly against —— mast.

5. —— musician was —— old gray-headed negro.

6. On one side of —— church extends a wide woody dell, along which raves —— large brook.

III.

In the following passage, point out all the definite and all the indefinite articles and tell to what noun each belongs.

1. An acquaintance, a friend as he called himself, entered.

2. The town was in a hubbub.

3. The men were quiet and sober.

4. You see this man about whom so great an uproar hath been made in this town.

5. I disliked carrying a musket.

6. I sat down on one of the benches, at the other end of which was seated a man in very shabby clothes.

7. The ploughman whistles.

8. The mower whets his scythe.

9. Young and old come forth to play
On a sunshine holiday.

CHAPTER XIX.

ADVERBS.

88. Examine the following sentence : —

The statesman advised the king *wisely.*

In this sentence the word *wisely* is different, both in its form and its use, from any part of speech which we have so far studied.

It bears some resemblance to an adjective. It is not an adjective, however, for it does not **describe** or **limit** either of the two **nouns** in the sentence, *statesman* or *king.*

Indeed, its very form (*wise***ly**) shows that it is not an adjective. "The *wisely* statesman" is an impossible form of speech. *Wise* is the adjective form, not *wisely.*

Wisely, then, has no relations with the **nouns** in the sentence. On the other hand, it clearly *is* connected with the **verb,** — *advised;* for it tells **how** or **in what manner** the statesman advised the king.

Wisely, then, **modifies** (that is, affects the meaning of) the **verb** *advised.*

For *wisely* we may substitute *foolishly*, *rashly*, *treacherously*, *quickly*, or *respectfully*, and each of these words would change the meaning of *advised.*

The statesman advised the king { *wisely.* / *foolishly.* / *rashly.* / *treacherously.*

Such words are called **adverbs,** because of their frequent association with **verbs.**

EXERCISES.

I.

Pick out the adverbs and tell what verb or verb-phrase each modifies.

1. Carroll waved his whip triumphantly in the air.
2. This contemptuous speech cruelly shocked Cecilia.
3. Spring came upon us suddenly.
4. The king gained ground everywhere.
5. Every night in dreams they groaned aloud.
6. Northward he turneth through a little door.
7. I dimly discerned a wall before me.
8. Miss Sharp had demurely entered the carriage some minutes before.
9. Punctuality at meals was rigidly enforced at Gateshead Hall.
10. But here the doctors eagerly dispute.
11. The guardsman defended himself bravely.
12. Swiftly, swiftly flew the ship,
    Yet she sailed softly too:
    Sweetly, sweetly blew the breeze —
    On me alone it blew.
13. Kent had been looking at me steadily for some time.
14. By this storm our ship was greatly damaged.

II.

Change the meaning of each of the following sentences by substituting a different adverb.

1. Stevens laughed boisterously.
2. Merrily sang the birds in the wood.
3. You have acted unjustly toward your brother.
4. The ship settled in the water gradually.
5. Fiercely the chieftain made reply.
6. We rowed slowly up the stream.
7. Mr. Fleetwood entered the room noisily.
8. They waited patiently for better times.

CHAPTER XX.

ADVERBS MODIFYING ADJECTIVES.

89. An Adverb may modify the meaning of an Adjective. Thus, in the sentence

The man was *foolishly* confident,

the adverb *foolishly* modifies the adjective *confident* by indicating that the man was confident in a foolish way.

As before, we could substitute for *foolishly* other adverbs, such as *rashly*, *bravely*, *wisely*, *moderately*, and every such substitution would affect or modify the meaning of *confident* (see p. 45).

The man was { *foolishly* / *rashly* / *bravely* / *wisely* } confident.

EXERCISE.

Pick out the adverbs that modify adjectives.

1. Her language is singularly agreeable to me.
2. Mr. Sedley's eyes twinkled in a manner indescribably roguish.
3. The river walk is uncommonly pretty.
4. She had been going on a bitterly cold winter night to visit some one at Stamford Hill.
5. Mrs. Harrel was extremely uneasy.
6. The meeting was very painful to them both.
7. Kate had been unreasonably angry with Heatherleigh.
8. Be particularly careful not to stumble.
9. The poor fellow was pitifully weak.

CHAPTER XXI.

ADVERBS MODIFYING ADVERBS.

90. An Adverb may modify the meaning of another Adverb. Thus, in

The governor predicted his own election *very* confidently,

(1) *confidently* is an adverb modifying the verb *predicted*, and (2) *very* is an adverb modifying *confidently*.

The pupil recited *very* badly.
The governor spoke *rather* rapidly.
Charles cannot dance *so* gracefully as John.

91. In accordance with what we have learned from pages 45–48, we may now define the adverb: —

An Adverb is a word that modifies the meaning of a Verb, an Adjective, or another Adverb.

EXERCISE.

Pick out the adverbs that modify other adverbs.

1. She told her distress quite frankly.
2. Cecilia then very gravely began an attempt to undeceive her.
3. This service she somewhat reluctantly accepted.
4. He fixed his eyes on me very steadily.
5. We strolled along rather carelessly towards Hampstead.
6. Do not speak so indistinctly.
7. The red horse trots uncommonly fast.
8. The commander rebuked his boldness half seriously, half jestingly.
9. The cotton must be picked pretty soon.
10. Why did King Lear's daughters treat him so unkindly?

CHAPTER XXII.

CLASSIFICATION OF ADVERBS.

92. Adverbs may be divided according to their sense into four classes: (1) adverbs of **manner**; (2) adverbs of **time**; (3) adverbs of **place**; (4) adverbs of **degree**.

93. Adverbs of Manner answer the question "How?" "In what way?"

They are very numerous, and most of them end in *-ly*.

The starving man ate *greedily*.
The wayfarer plodded *wearily* along.
Merrily sang the boatmen.
The queen was *foolishly* suspicious.
The gift was *splendidly* generous.
The nine plays *unexpectedly* well.

Several adverbs of manner have no ending *-ly* and are identical in form with adjectives of like meaning.

The farmer always works *hard*.
How *fast* the time flies!

Adverbs of manner usually modify either verbs or adjectives; they rarely modify adverbs.

See how many of the adverbs on page 46 are adverbs of manner, and tell what they modify.

94. Adverbs of Time answer the question "When?"

EXAMPLES: now, then, soon, formerly, to-day, to-morrow, by-and-by.

Adverbs of time usually modify verbs. Thus, —

James lives in San Francisco *now*.
Then the sailor leaped into the sea.
I shall return *to-morrow*.

95. Adverbs of Place answer the question "Where?"

EXAMPLES: here, there, yonder, far, near, aloft, astern, forward, backward.

Adverbs of place usually modify verbs. Thus, —

There stands the Capitol.
I shall wait for him *here*.
The tired swimmer fell far *astern*.

96. Adverbs of Degree answer the question "To what degree or extent?"

EXAMPLES: so, very, much, little, exceedingly, hardly, barely, not (the negative adverb).

Adverbs of degree modify verbs, adjectives, and adverbs. They are the only class of adverbs that are much used to modify other adverbs.

The reply pleased the king very *much*.

Here *much* modifies the verb *pleased*, indicating the degree or extent to which the king was pleased.

The workman was *little* content with his lot.

Here *little* modifies the adjective *content*.

I never saw him run *so* rapidly.

Here *so* modifies the adverb *rapidly*.

97. The four classes of adverbs are not separated by hard and fast lines. The same adverb may be used in different senses and thus belong to different classes. Sometimes, too, there is room for difference of opinion as to the classification of an adverb in a given sentence. The whole matter is simply a question of the thought expressed.

EXERCISES.

I.

Fill each blank with an adverb of degree and tell how it modifies the adjective or the adverb that follows.

1. The wind blew —— hard.
2. The air bites shrewdly; it is —— cold.
3. I was in the utmost astonishment, and roared —— loud that they all ran back in fright.
4. I bowed —— respectfully to the governor.
5. The peacock's voice is not —— beautiful as his plumage.
6. We jogged homeward merrily ——.
7. Tom was —— angry to measure his words.
8. The load was —— too heavy for the horse to draw.
9. "My lesson is —— hard. Is yours?" "No, not very; but still it is —— difficult."
10. The physician was rather surprised to find his patient —— lively.
11. This has been an —— dry season.

II.

Very many adverbs end in *-ly*. These are usually derived from adjectives. Thus, —

Adjectives	Adverbs
fair	fairly
bold	boldly
cordial	cordially
outrageous	outrageously

Form such adverbs from the adjectives in the following list. Use each adverb in a sentence.

Fine, courageous, brave, splendid, eager, plain, doubtful, confusing, remarkable, heedless, careful, polite, rude, civil, violent, mild, meek, gentle, smooth, soft, boisterous.

III.

In the sentences which you have made in II, tell whether the adverb modifies a verb, an adjective, or another adverb.

IV.

Use each of the following verbs and verb-phrases with several different adverbs, and see how the meaning varies. Let each of your examples be a sentence.

Sings, runs, flies, talks, walks, works, acted, spent, played, rushes, has confessed, were marching, are writing, gazed, have examined, will study, devoured, shall watch, may hurt, can ride, has injured, will attack.

V.

Read the sentences which you have made in IV, omitting all the adverbs. Observe how this changes the meaning.

VI.

Pick out all the adverbs on page 46. Tell whether they are adverbs of time, place, manner, or degree, and indicate what verb, adjective, or adverb each modifies.

NOTE. — In determining whether an adverb indicates manner, time, place, or degree, the student will do well to test the matter by asking himself whether the word answers the question "*how?*" "*when?*" "*where?*" or "*to what extent?*"

VII.

For each adverb in the sentences on page 46 substitute some other adverb.

Observe what effect this change has on the meaning of each sentence.

CHAPTER XXIII.

ANALYSIS. — MODIFIERS.

98. You have already learned to take the first steps in the **analysis of a sentence.** You know how to divide it into the **complete subject** and the **complete predicate,** and to designate the **simple subject** (noun or pronoun) and the **simple predicate** (verb or verb-phrase). Thus, —

The honest farmer | worked diligently.

Here the complete subject is *the honest farmer;* the complete predicate is *worked diligently.* The simple subject is the noun *farmer;* the simple predicate is the verb *worked.*

99. We may now take another step in analysis and study some words which **change** or **modify** the meaning of the simple **subject** and the simple **predicate.**

100. In the sentence before us the subject *farmer* has attached to it the adjective *honest,* and the predicate *worked* has attached to it the adverb *diligently.*

Honest **changes** or **modifies** the meaning of *farmer* by describing the farmer's character. *Diligently* **modifies** *worked* by telling how or in what manner the farmer worked.

Hence *honest* is called a **modifier of the subject,** and *diligently* is called a **modifier of the predicate.**

101. A word or group of words attached to the Subject or the Predicate of a sentence to modify its meaning is called a Modifier of the Subject or the Predicate.

An Adjective is often used as a Modifier of the Subject.

An Adverb is often used as a Modifier of the Predicate.

EXERCISES.

I.

Analyze the sentences below, as follows : —

(1) Divide each sentence into the complete subject and the complete predicate. (2) Point out the simple subject and the simple predicate. (3) Mention any adjectives that modify the subject. (4) Mention any adverbs that modify the predicate.

1. The large room was quickly filled.
2. A great wood fire blazed cheerfully.
3. Our dusty battalions marched onward.
4. The heavy gates were shut instantly.
5. A magnificent snow-fed river poured ceaselessly through the glen.
6. Back darted Spurius Lartius.
7. A meagre little man was standing near.
8. This terrible winter dragged slowly along.
9. The cattle were feeding quietly.
10. Instantly a dire hubbub arose.
11. The red sun sank slowly behind the hills.
12. Many strange stories were told of this adventure.

II.

Expand the following short sentences by inserting modifiers of the subject and of the predicate.

1. Men work.
2. Pupils studied.
3. The wind howls.
4. Women were weeping.
5. Grapes hung.
6. Enemy resisted.
7. Crows were cawing.
8. Corn grew.
9. Fire spread.
10. Messenger rode.
11. Building fell.
12. Child cried.
13. Dog swam.
14. Tiger sprang.

CHAPTER XXIV.

PREPOSITIONS.

102. Among the words which do not themselves call up a distinct picture to the mind, but which serve to bind other words together and to show their relations to each other in connected speech,* the **prepositions** form a very important class. Their use is illustrated in the following sentences: —

The walls *of* the factory fell *with* a crash.
The dog lay *by* the fire.
The hat *on* the table is mine.
This train goes *to* Chicago.
He wrapped his cloak *about* me.

In the first sentence, for example, the word *of* not merely **connects** the two nouns *walls* and *factory*, but it shows the **relation** between them; the walls *belong to* the factory. Omit *of*, and we no longer know what the factory and the walls have to do with each other.

Again, in the same sentence, *with* shows the relation of the noun *crash* to the verb *fell;* the act of falling was accompanied by a loud noise. Omit *with*, and the sense of the passage vanishes.

So in each of the other sentences the italicized word (a **preposition**) shows the relation between the noun that follows it and some other word in the sentence.

Accordingly, we have the following definition: —

103. A Preposition shows the relation of the substantive which follows it to some other word or words in the sentence.

* See Introduction, p. xiv.

104. The substantive which follows a preposition is called its Object, and is said to be in the Objective Case.

Thus, in the first example in § 102, the noun *factory* is the object of the preposition *of*, and the noun *crash* is the object of the preposition *with*. In the last example the pronoun *me* is the object of the preposition *about*.

Other examples may be seen in the following sentences: —

The savages fought with fury.
The anchor was made of iron.
The train runs from Boston to New York.
The banner floated over the castle.
We shall arrive at Denver before morning.

105. A preposition may have two or more objects. Thus, —

The fireman dashed *through* smoke and flame.

Here the two nouns *smoke* and *flame* are the **objects** of the preposition *through*.

He feathers his oars with skill and dexterity.
The father sought his lost boy in highways and byways.
The hunters galloped through field and forest.
The road runs over hill and plain.

106. Some words that are usually prepositions may be attached to certain verbs as **adverbial suffixes.** Thus, —

The ship *lay to.*
A fierce storm *set in.*
The fainting man *came to.*
The darkness *came on.*
A friend of mine *came in.*
He *passed by* on the other side.

In this use the adverb is practically a part of the verb.

EXERCISES.

I.

Fill the blanks with prepositions showing the relation of the italicized words to each other.

1. John's hat *hung* —— the *peg.*
2. The river *rises* —— the *mountains* and *flows* —— a great *plain* —— the *sea.*
3. The miseries of numbed hands and shivering skins no longer accompany every *pull* —— the *river.*
4. He *was* —— a particularly *good-humor* with himself.
5. His conscience pricked him for *intruding* —— *Hardy* during his hours of work.
6. Tom came to understand the *differences* —— his two *heroes.*
7. Such cruelty *fills* us —— *indignation.*
8. He was *haunted* —— a hundred *fears.*
9. —— a score of *minutes* Garbetts *came* back —— an anxious and crestfallen *countenance.*
10. To *drive* the deer —— *hound* and *horn*
    Earl Percy took his way.
11. Cooks, butlers, and their assistants were *bestirring* themselves —— the *kitchen.*
12. The weary traveller *was sleeping* —— a *tree.*
13. Jack *hid* —— the *door.*
14. I will *call* —— *dinner.*

II.

Use the following prepositions, with objects, in sentences: —

Of, in, upon, from, by, to, into, during, along, behind, within, without, till, up, down, round, at, beside, before, against, about, concerning, except, but (= except), beyond, through, throughout, after, above, beneath, over, under.

III.

In the following sentences (1) find the prepositions; (2) mention their objects; (3) point out the word with which each preposition connects its object; (4) tell what part of speech that word is if you can.

1. The village maid steals through the shade.
2. His eyes burnt like coals under his deep brows.
3. Their vessels were moored in our bay.
4. The hounds ran swiftly through the woods.
5. They knocked at our gates for admittance.
6. I grew weary of the sea and intended to stay at home with my wife and family.
7. Several officers of the army went to the door of the great council-chamber.
8. This seems to me but melancholy work.
9. The bowmen mustered on the hills.
10. Death lays his icy hand on kings.
11. Untie these bands from off my hands.
12. Down the wide stairs a darkling way they found.
13. He halts, and searches with his eyes
    Among the scattered rocks.
14. The cottage windows through the twilight blazed.
15. All shod with steel,
    We hissed along the polished ice.
16. He was full of joke and jest.
17. Lady Waldegrave swept her fingers over a harp which stood near.

IV.

Find fifteen prepositions in some poem in your reading book. Mention the object of each preposition.

Between what other word and its object does each preposition show the relation?

CHAPTER XXV.

CONJUNCTIONS.

107. **Conjunction** means "connective." Certain words which do not themselves express any distinct ideas, but which serve to make clearer the **connection** between ideas expressed by other words, are grouped together as **conjunctions.**

Their use is illustrated in the following sentences: —

Have you seen Jack *and* Tom this morning?
The boy *and* his dog went up the road.
Is New York *or* Philadelphia the larger city?
The wildcat scratched *and* bit fiercely.
The teacher struck a bell *and* the pupils all rose.
You are strong, *but* I am weak.
I will help him *if* he is poor.
The people rebelled *because* they were abused.

The italicized words in these sentences are conjunctions. Though they differ much in the amount and kind of meaning which they express, they are all alike in one respect — they are **connectives.**

Thus, in the first sentence, the two nouns *Jack* and *Tom* are connected by *and;* in the second, *and* connects *the boy* and *his dog;* in the fourth, two verbs are joined by means of *and;* in the sixth, *but* binds together two statements, "You are strong" and "I am weak."

Hence we have the following definition: —

108. **Conjunctions connect words or groups of words.**

109. **The groups of words connected by conjunctions may be whole Sentences.**

Thus, in the last example above, the conjunction *because* connects "The people rebelled" and "They were abused," each of which could stand by itself as a complete sentence.

When two or more sentences are thus combined to make one longer sentence, they are called **clauses.**

The study of clauses and the classification of conjunctions must be reserved for later chapters.

110. The most important English conjunctions are:—

And (both . . . and), or (either . . . or), nor (neither . . . nor), but, for, however, nevertheless, therefore, wherefore, still, yet, because, since (= because), though, although, if, unless, that, whether, as (= because), than, lest.

111. Prepositions, as well as **conjunctions,** may be regarded as connectives; but there is a marked difference between the two parts of speech.

A **preposition** (as we have already seen in Chapter XXIV) not only connects its object with some other word in the sentence but indicates a close and definite grammatical relation between the two. A **conjunction,** on the other hand, has no object, and simply makes clear some connection of thought between two words or groups of words. Thus, —

Snow *and* ice are both cold.

[Here *and* simply connects the two nouns *snow* and *ice* without affecting the sense of either. It is therefore a *conjunction.*]

Snow *on* ice makes poor skating.

[Here *on* shows some relation between the noun *ice*, its object, and the noun *snow*. It indicates the position of the ice with respect to the snow; the snow is above and the ice beneath. Hence *on* is a *preposition.*]

EXERCISES.

I.

Pick out the conjunctions, and tell what words, or groups of words, they connect.

1. The wind was high and the clouds were dark,
   And the boat returned no more.
2. It was the time when lilies blow
   And clouds are highest up in air.
3. Beating heart and burning brow, ye are very patient now.
4. The uncouth person in the tattered garments dropped on both knees on the pavement, and took her hand in his, and kissed it in passionate gratitude.
5. He rose, and stood with his cap in his hand.
6. She bowed to him, and passed on, grave and stately.
7. She was an amiable but strictly matter-of-fact person.
8. Brand became more and more convinced that this family was the most delightful family in England.
9. If there were any stranger here at all, we should not dream of asking you to sing.
10. Helen was on the lookout for this expected guest, and saw him from her window. But she did not come forward.
11. I am busy and content.
12. Carrying this fateful letter in his hand, he went downstairs and out into the cool night air.
13. For Romans in Rome's quarrel
    Spared neither land nor gold,
    Nor son nor wife, nor limb nor life,
    In the brave days of old.
14. He was neither angry nor impatient.
15. There were forty craft in Avès that were both swift and stout.
16. We knew you must come by sooner or later.
17. He continued his story, though his listener seemed singularly preoccupied and thoughtful.

II.

Make sentences containing: —

1. Two nouns connected by *and;* by *or.*
2. A noun and a pronoun connected by *and;* by *or.*
3. Two adjectives connected by *and;* by *or.*
4. Two adverbs connected by *and;* by *or.*
5. Two verbs connected by *and;* by *or.*
6. Two adverbs connected by *and;* by *or.*
7. *Neither* —— *nor* connecting nouns.
8. *Neither* —— *nor* connecting pronouns.
9. *Neither* —— *nor* connecting adjectives.
10. *Neither* —— *nor* connecting adverbs.
11. *Neither* —— *nor* connecting verbs.

12–16. *Either* —— *or*, used like *neither* —— *nor* in 7–11.

17. Three nouns in a series, with two conjunctions; with one.
18. Three verbs in a series, with two conjunctions; with one.

III.

Make sentences, each containing one of the following conjunctions: —

And, but, or, nor, neither, if, however, although, since, for, because, whether, than.

IV.

Find ten conjunctions in Exercise I, pp. 11, 12, and tell what each conjunction connects.

V.

Fill each blank with a conjunction.

1. Iron, lead, ____ gold are metals.
2. ____ Jack nor Joe is at school.
3. ____ you do not hurry, you will miss the train.
4. Either Mary ____ Francis is to blame.
5. There are ____ lions ____ tigers in the jungle.
6. ____ one or the other of us must give way.

CHAPTER XXVI.

INTERJECTIONS.

112. Examine the following sentences : —

Oh! how sorry I am !
Ah! my friend, here you are !
Hullo! there are the dancing bears !
Bah! this is disgusting.

In these sentences the italicized words are mere **cries** or **exclamatory sounds.** Indeed, they are hardly words at all, and may be compared with the bark of a dog or the mewing of a cat. They express **emotion** or **feeling** but have no distinct sense.

Thus, the single word *oh!* uttered in various tones of the voice, may suggest almost any kind of feeling, — anger, distress, surprise, delight, scorn, pity, and so on.

Such words are called **interjections** (that is, words interjected or "thrown in"), because they usually have no grammatical connection with the structure of the sentences in which they stand.

113. An Interjection is a cry or other exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

An interjection is often followed by an **exclamation point** (!).

114. Interjections usually have no grammatical connection with the phrases or sentences in which they stand.

115. In analyzing a sentence, any **interjections** that it contains are mentioned separately, since they have no genuine grammatical relation with the rest of the sentence.

116. The number of possible interjections is almost limitless. The following are among the commonest: —

Oh (*or* O), ah, hullo (holloa, halloo), bah, pshaw, fie, whew, tut-tut, st (*often spelled* hist), ha, aha, ha-ha, ho, hey, hum, hem, heigh-ho, (heigh-o), alas, bravo.

Calls to animals (like *whoa*, *haw*, *gee*) and imitations of the voices of animals (like *mew*, *bow-wow*, etc.) are also interjections.

The spelling of an interjection is often a very imperfect representation of its sound.

EXERCISES.

I.

In the following sentences pick out the interjections and tell what emotion you think each expresses.

1. Fie, fie! they are not to be named, my lord.
2. Pish for thee, Iceland dog!
3. Lo! where the giant on the mountain stands.
4. "Ah me!" she cries, "was ever moonlight seen so clear?"
5. Pshaw! this neglect is accident, and the effect of hurry.
6. O, let us yet be merciful.
7. That I did love thee, Cæsar, O, 't is true.
8. The Wildgrave winds his bugle-horn,
   To horse, to horse! halloo! halloo!
9. But psha! I 've the heart of a soldier,
   All gentleness, mercy, and pity.
10. Louder rang the Wildgrave's horn,
    "Hark forward, forward! holla, ho!"
11. Huzza for the Arethusa! She is a frigate tight and brave.

II.

Try to think of some interjections that you are in the habit of using, and frame sentences containing them. What emotion does each express?

CHAPTER XXVII.

PHRASES.

117. To express thought we use, as you have already learned, words combined into sentences.

Sentences, however, are not the only groups of connected words which language employs in the expression of thought.

118. Examine the following sentences, noting the italicized words: —

The *President of the United States* | lives *in the White House.*
The *Duke of Marlborough* | was victorious *at Blenheim.*
A *girdle of gold* | encircled the sultan's waist.

In the first and second sentences, *President of the United States* and *Duke of Marlborough* are groups of words which serve as the names of persons; *in the White House* and *at Blenheim* are groups of words answering the question "Where?" In the third, *of gold* is a group describing the *girdle; girdle of gold* and *golden girdle* mean the same thing.

Each of these groups may be said to be used as a single **part of speech.**

Thus, *President of the United States* and *Duke of Marlborough* may be called **nouns,** for they are the names of persons; *of gold* is like an **adjective,** for it describes the noun *girdle,* as the adjective *golden* would do; *in the White House* and *at Blenheim* are like **adverbs of place,** for they modify verbs and answer the question "Where?"

The groups that we are studying are not **sentences,** for they do not contain a subject and a predicate.

Such groups are known as **phrases.**

119. A group of connected words, not containing a subject and a predicate, is called a Phrase.

A Phrase is often equivalent to a Part of Speech.

120. In the following sentences each group of italicized words is a phrase. See if you can tell why.

That fireman *will be killed.*
Jack hit the ball *with all his might.*
The messenger was running up the road *at full speed.*
The knight's armor was *of burnished steel.*
A man *of courage* surely *would have made* the attempt.
The *master of the school* was named Lawson.
The *mayor of San Francisco* has an office *in the City Hall.*

Tell, if you can, what part of speech each of these phrases stands for or resembles.

EXERCISES.

I.

Make sentences of your own containing the following phrases: —

Baseball club, Queen of England, will come, has travelled, North American Continent, Isthmus of Suez, in the street, on the playground, with an effort, of fur, of silver, had tried, at sea, at home, in school, of iron, of stone, with the exception of, out of, in front of, against my will.

II.

Tell, if you can, what part of speech each of the phrases in I, above, resembles in its use in your sentence.

III.

Take each of the phrases to pieces and name the parts of speech of which it consists.

IV.

Find one phrase in each of the following sentences. Tell, if you can, for what part of speech it stands.

1. The Declaration of Independence was signed in 1776.
2. The House of Representatives has adjourned.
3. Professor Edward Johnston is now in Sioux City.
4. The great Desert of Sahara is in the Continent of Africa.
5. All were on their feet in a moment.
6. The preparations for disembarking had begun.
7. The Pacific Mail Steamship Company has an office at this port.
8. Isabel shuddered with horror.
9. I am a man of peace, though my abode now rings with arms.
10. They were all running at full speed.
11. They had fixed the wedding day.
12. There are many thousand Cinderellas in London, and elsewhere in England.
13. The maddened, terrified horse went like the wind.
14. The Prince of Wales is heir to the crown of England.
15. "In two days," Cromwell said coolly, "the city will be in our hands."
16. The scene had now become in the utmost degree animated and horrible.
17. There were upwards of three hundred strangers in the house.
18. The dog is not of mountain breed.
19. The boys were coming out of the grammar-school in shoals, laughing, running, whooping, as the manner of boys is.
20. My father walked up and down the room with impatience.
21. Mr. Thomas Inkle of London, aged twenty years, embarked in the Downs on the good ship called the Achilles, bound for the West Indies, on the 16th of June, 1647, in order to improve his fortune by trade and merchandise.

CHAPTER XXVIII.

ADJECTIVE PHRASES.

121. Instead of using an **adjective** to describe or limit a noun or pronoun, we may often use a **prepositional phrase,** — that is, a **phrase** consisting of a **preposition** and its **object.**

Thus, instead of "an *honorable* man," we may say "a man *of honor*"; instead of "a *bad-tempered* fellow," "a fellow *with a bad temper*"; instead of "a *Brazilian* Indian," "an Indian *from Brazil.*"

Phrases thus used are called **adjective phrases.**

122. A substantive may be modified by a Prepositional Phrase which describes or limits it as an adjective would do and which is therefore called an Adjective Phrase.

A person *of experience* is usually a safe guide.
The bale of cotton was held together by bands *of iron.*
He received the freedom of the city in a box *of polished silver.*
He rang the bell and a man *in black* came to the door.
He received a book *with pictures* as a present.
The judge was a man *without mercy.*
Spices *from the East* were used to flavor the dish.
The ring was made of gold *from Australia.*

123. An adjective phrase is, as we have seen, often a mere substitute for a single adjective. Thus, "a man *without mercy*" is "a *merciless* man"; "gold *from Australia*" is the same thing as "*Australian* gold"; "spices *from the East*" are "*Oriental* spices."

It is, however, not always possible to substitute an adjective for an adjective phrase. The descriptive ideas

which have to be expressed in speech and writing are countless, and our stock of adjectives is limited. Hence the power to form adjective phrases freely adds enormously to the richness and variety of the English language.

EXERCISES.

I.

Find the adjective phrases and tell what substantive each describes or limits.

1. A man of strong understanding is generally a man of strong character.

2. His flaxen hair, of sunny hue,
Curled closely round his bonnet blue.

3. Eastward was built a gate of marble white.

4. He found a strong, fierce-looking Highlander, with an axe on his shoulder, standing sentinel at the door.

5. Hard by a poplar shook alway,
All silver-green, with gnarled bark.

6. The gentleness of heaven is on the sea.

7. The balustrade of the staircase was also of carved wood.

8. Of stature fair, and slender frame,
But firmly knit, was Malcolm Græme.

9. It was a lodge of ample size.

10. This gentleman was a man of unquestioned courage.

11. An emperor in his nightcap would not meet with half the respect of an emperor with a glittering crown.

12. Our affairs are in a bad condition.

13. Vathek arose in the morning with a mind more at ease.

14. Her own mind was now in a state of the utmost confusion.

15. Griffiths was a hard business man, of shrewd, worldly good sense, but of little refinement or cultivation.

II.

Substitute for each italicized adjective an adjective phrase without changing the general meaning of the sentence. Thus, —

The cashier was a *strictly honest* man.
The cashier was a man *of strict honesty*.

1. The cashier was a strictly *honest* man.
2. A very *deep* ravine checked our advance.
3. Brutus is an *honorable* man.
4. *Wooden* pillars supported the roof.
5. The wanderer's clothing was *ragged*.
6. The sailor carried an *ivory-handled* knife.
7. The runner was quite *breathless*.
8. The baron lived in his *ancestral* castle.
9. *Light-hearted* he rose in the morning.
10. Dr. Rush was a *skilful* and *experienced* physician.

III.

Replace the adjective phrases by adjectives without materially changing the sense.

1. Warrington was of a quick and impetuous temper.
2. The road was not of the most picturesque description.
3. Fanny left the room with a sorrowful heart.
4. You are a man of sense.
5. Upon the hero's head was a helmet of brass.
6. Bring forth the goblets of gold!
7. To scale the wall was a task of great difficulty.
8. The old soldier was in poverty.
9. We were all in high spirits.
10. A river of great width had to be crossed.
11. He told his fellow-prisoners, in this darkest time, to be of courage.
12. This is a matter of importance.
13. The beast glared at me with eyes of fire.

CHAPTER XXIX.

ADVERBIAL PHRASES.

124. In the preceding chapter we learned that a **phrase** may often be used instead of an **adjective.**

Similarly, a great variety of phrases may be used instead of **adverbs,** and such phrases are called **adverbial phrases.**

125. In the sentence,

The lady received her visitor *graciously,*

graciously is an **adverb of manner** modifying the verb *received.*

Without changing the meaning of the sentence, we may substitute for the adverb *graciously* any one of several phrases. Thus, —

The lady received her visitor *in a gracious way.*
The lady received her visitor *in a gracious manner.*
The lady received her visitor *with graciousness.*
The lady received her visitor *in a gracious fashion.*

In each of these sentences a prepositional phrase has been substituted for the adverb *graciously,* but the meaning has not been changed at all. In other words, the adverbial phrases *in a gracious manner, in a gracious way,* etc., **modify** the verb *received* just as the adverb *graciously* modifies it.

Substitute **adverbs of manner** for the italicized **phrases** : —

The hunter crept along *with caution.*
I was received *in silence.*
Against my will I obey you.
Do you say this *in jest?*
He struggled hard, but *without success.*

126. The number of **adverbs of time** or **place** in the English language is comparatively limited. Hence it is often necessary to express time or place by means of a phrase. Thus, —

I. Adverbial phrases of time: —

He lived there *many years ago.*
The letter will probably arrive *in a few days.*
At this instant a large ship was sighted.
King Alfred ruled England *in days of old.*
We expect to settle this claim *in the future.*

II. Adverbial phrases of place: —

The carpenter lives *in this neighborhood.*
The governor of Massachusetts resides *in Boston.*
Cæsar conquered Pompey's sons *at Munda in Spain.*
My mother is not *at home.*
The building stands *in the square.*

All such phrases are, of course, adverbial phrases modifying the verb in the same way in which a single adverb of time or place would have modified it.

127. Other examples of adverbial phrases of time or place are the following: —

I. TIME: before long, in olden times, in youth, in age, in middle life, without delay, on the spot, of yore, of old.

II. PLACE: in town, away from home, at a distance, in this vicinity, in front, at one side, to windward, to the eastward.

128. **Degree,** like manner, time, or place, may be expressed by means of an adverbial phrase. Thus, —

The strength of one's memory depends *to a great extent* on one's habits of thought.
His report was *by no means* accurate.
My friend always enjoys himself *in the extreme.*

129. In accordance with the examples in the preceding sections we have the following rule: —

A verb, an adjective, or an adverb may be modified by a phrase used as an adverb.

Such phrases are called adverbial phrases.

130. Most adverbial phrases consist of a preposition and its object or objects, with or without modifiers; but many idiomatic phrases of other kinds are used adverbially. Thus, —

To and fro, now and then, up and down, again and again, first and last, full speed, full tilt, hit or miss, more or less, head first, upside down, inside out, sink or swim, cash down.

Many of these phrases may be regarded as compound adverbs.

131. A phrase consisting of a **noun** and its **modifiers** may be used adverbially. Thus, —

I have been waiting *a long time.*
Jackson was *forty-three years* old.
The river is almost *two miles* wide.
The gun carries *five miles.*
Move the table *this way.*
This rope is *several fathoms* too short.
They rode silently *the whole way.*
You can do nothing *that way.*
They marched *Indian file.*

In the first sentence, the phrase *a long time* modifies the verb-phrase *have been waiting* as an adverb of time would do. The phrase consists of the noun *time* with its adjective modifiers the article *a* and the adjective *long.* In the second sentence, the phrase *forty-three years* modifies the adjective *old* as an adverb of degree would do.

Study the other phrases in the same way.

EXERCISES.

I.

Use each of the adverbial phrases in § 127, I and II, in a sentence.

Do the same with those in § 130.

II.

Here is a short list of adverbs with adverbial phrases which have the same meaning: —

courageously: with courage.	furiously: with fury.
eloquently: with eloquence.	easily: with ease, without effort.
purposely: on purpose.	fearlessly: without fear.
unwillingly: against his will.	vainly: in vain.

Try to continue the list.

Make a sentence including each of these adverbs. Substitute for the adverb the corresponding phrase.

III.

Pick out the adverbial phrases and tell what each modifies.

1. Early in the morning a sudden storm drove us within two or three leagues of Ireland.
2. These things terrified the people to the last degree.
3. At the first glimpse of dawn he hastened to the prison.
4. The wall fell with a crash.
5. By daybreak we had sailed out of sight of land.
6. The full light of day had now risen upon the desert.
7. With smiles the rising morn we greet.
8. Innumerable dismal stories we heard every day.
9. Homer surpasses all men in this quality.
10. Her time was filled by regular occupations.
11. I say this to you wholly in confidence.

CHAPTER XXX.

ANALYSIS. — PHRASES AS MODIFIERS.

132. In analyzing sentences we have already seen that the subject may be modified by one or more adjectives, and the predicate by one or more adverbs (p. 53).

We have since learned that a phrase may take the place of an adjective or an adverb. Obviously, therefore, among the **modifiers** of the subject there may occur **adjective phrases**, and among the modifiers of the predicate there may occur **adverbial phrases.** Thus, —

A man of courage will not be overcome by trifling obstacles.

Here the complete subject is *a man of courage;* the complete predicate is *will not be overcome by trifling obstacles.* The simple subject is *man*, which is modified by the adjective phrase *of courage;* the simple predicate is the verb-phrase *will be overcome*, which is modified (1) by the negative adverb *not* and (2) by the adverbial phrase *by trifling obstacles.*

EXERCISES.

I.

Analyze the sentences on page 74 as follows : —

(1) Divide each sentence into the complete subject and the complete predicate.

(2) Point out the simple subject and the simple predicate.

(3) Mention the modifiers of the subject, whether adjectives or adjective phrases.

(4) Mention the modifiers of the predicate, whether adverbs or adverbial phrases.

This is the usual **order of analysis** and may be used as a model.

II.

In the following sentences pick out all the prepositional phrases and tell whether each is an adjective phrase or an adverbial phrase.

In the former case mention the noun or pronoun to which the phrase belongs. In the latter case mention the verb, adjective, or adverb which it modifies.

1. A long journey lay before us.
2. The kitchen soon was all on fire.
3. The sea-fowl is gone to her nest;
   The beast is laid down in his lair.
4. He was regarded as a merchant of great wealth.
5. The night was Winter in his roughest mood.
6. The chiming clocks to dinner call.
7. The blanket of night is drawn asunder for a moment.
8. Green pastures she views in the midst of the dale.
9. In this state of breathless agitation did I stand for some time.
10. The solution of this difficulty must come from you.
11. Grapevines here and there twine themselves round shrub and tree.
12. Our coach rattled out of the city.
13. La Fleur flew out of the room like lightning.
14. Graham came from his hiding-place in the neighboring mountains.
15. Battles and skirmishes were fought on all sides.
16. The stone cannot be moved from its place by any force.
17. In silent horror o'er the boundless waste
    The driver Hassan with his camels passed.
18. They sat them down upon the yellow sand,
    Between the sun and moon upon the shore.
19. Large towns were founded in different parts of the kingdom.
20. My days now rolled on in a perfect dream of happiness.

CHAPTER XXXI.

NUMBER.

133. Study the following sentences : —

The *dog* was very hungry.
The *dogs* were very hungry.

If we compare these two sentences, we see at once that the subject of the first (*dog*) denotes a single animal, whereas the subject of the second (*dogs*) denotes two or more animals.

This difference in the number of animals referred to is shown by a difference in the form of the noun. *Dogs* has an *-s* and *dog* has not.

Similarly, in the following sentences we can tell immediately, from the form of each noun, whether one person or thing is meant or more than one : —

The Arabs are mounted on horses trained to battle or retreat.
The hermit sat on a bench at the door.
The shepherds gave the wanderer milk and fruits.
These thoughts were often in his mind.

Again, in each of the following sentences we can tell from the form of the pronoun used as the subject whether one person or thing is meant or more than one : —

We stopped near a spring shaded with trees.
They clambered up the side of the ravine.
I understand you very well.
Seldom we view the prospect fair.
He dug a deep hole in the orchard.
It is a rattlesnake.
She sat spinning before the door of her cottage.

Accordingly, we have the following definitions: —

134. Number is that property of nouns and pronouns which shows whether they indicate one person or thing or more than one.

135. There are two numbers, — the Singular and the Plural. The Singular Number denotes but one person or thing. The Plural Number denotes more than one person or thing.

Thus, in the sentence, "The president was elected by a large majority," the noun *president* is in the **singular** number; in the sentence, "Presidents of the United States have great power," *presidents* is in the **plural** number.

Again, in the sentence, "He failed to win the game," the pronoun *he* is in the **singular** number, for it designates a single person. In "*They* failed to win," the pronoun *they* refers to two or more persons and is therefore in the **plural** number.

The change in the form of a noun or pronoun by which it passes from the singular number to the plural is an example of **inflection** (see § 4).

136. Most nouns form the plural number by adding *-s* or *-es* to the singular.

SINGULAR	PLURAL	SINGULAR	PLURAL
dog	dogs	horse	horses
cat	cats	carriage	carriages
boy	boys	judge	judges
girl	girls	lass	lasses
teacher	teachers	compass	compasses
general	generals	dish	dishes
pupil	pupils	stitch	stitches

The *-s* of the plural often has the sound of *z*.

EXERCISES.

I.

In the following extracts find all the plural nouns. Give the singular of each.

1. The stranger who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farmhouses, villages; he must wander through parks and gardens, along hedges and green lanes; he must loiter about country churches; attend wakes and fairs, and other rural festivals; and cope with the people in all their conditions and all their habits and humors. — IRVING.

2. My raft was now strong enough to bear any reasonable weight. My next care was what to load it with, and how to preserve what I laid upon it from the surf of the sea. But I was not long considering this. I first laid all the plank or boards upon it that I could get; and, having considered well what I most wanted, I first got three of the seamen's chests, which I had broken open and emptied, and lowered them down upon my raft. The first of these I filled with provisions, — bread, rice, three Dutch cheeses, five pieces of dried goat's flesh, which we lived much upon, and a little remainder of European corn which had been laid by for some fowls which we brought to sea with us; but the fowls were killed. There had been some barley and wheat together, but, to my great disappointment, I found afterwards that the rats had eaten or spoiled it all. — DEFOE.

II.

Write a description of some farm, or piece of woods, or town, or village, that you know well.

Pick out all the nouns and adjectives.

Give the plural of every noun that you have used in the singular and the singular of every plural noun.

CHAPTER XXXII.

GENITIVE OR POSSESSIVE CASE.

137. If we wish to express, in the shortest possible way, the idea "a dog belonging to John" or "a dog possessed or owned by John," we can do it in two words: —

John's dog.

What is there in this phrase to express the idea of **ownership?** The answer is, of course, the ending *'s*, attached to the noun *John*. For, if we erase the ending *'s*, we have merely

John dog,

which certainly does not express possession.

By adding *'s* to *John* we have not formed a new noun; we have simply **changed the form** of the noun *John* by adding an ending which denotes **possession.**

The form *John's* is said to be the **genitive case** of the noun *John*, and the ending *'s* is called a **genitive ending.**

In like manner the first noun in each of the following phrases is in the genitive case.

the king's daughter	the man's dinner
the carpenter's shop	the horse's head
the girl's dolls	the fish's scales

In all these examples observe that the genitive case denotes possession. If the genitive ending is cut off, the idea of possession disappears.

The genitive case is also called the possessive case.

138. The Genitive Case of substantives denotes Possession.

CHAPTER XXXIII.

FORMS OF THE GENITIVE.

139. The Genitive Case of most nouns has, in the singular number, the ending *'s*.

the *man's* hat	*Mary's* book
the *woman's* veil	the *horse's* head
the *dog's* bark	the *judge's* decision

140. (1) **Plural nouns ending in *s* take no further ending for the genitive. In writing, however, an apostrophe is put after the *s* to indicate the genitive case.**

the *boys'* father (= the father of the *boys*)
the *girls'* mother (= the mother of the *girls*)
the *horses'* heads (= the heads of the *horses*)

(2) **Plural nouns not ending in *s* take *'s* in the genitive.**

the *men's* gloves (= the gloves of the *men*)
women's opinions (= the opinions of *women*)
the *children's* toys (= the toys belonging to the *children*)

The **apostrophe**, it should be observed, is **not an ending** and has no effect on pronunciation. In its use with the genitive it is merely a sign employed in written and printed speech to distinguish certain forms of the noun that would otherwise look exactly alike. These forms may be seen in the following sentences : —

The *boys* were playing in the field. [*Boys* is the subject.]

The *boy's* father called him. [Genitive singular. Here *the boy's father* = the father of the *boy*.]

The *boys'* father called them. [Genitive plural. Here *the boys' father* = the father of the *boys*.]

EXERCISES.

I.

Pick out all the genitives.

1. The emperor's palace is in the centre of the city, where the two great streets meet.
2. Oliver's education began when he was about three years old.
3. Cæsar scorns the poet's lays.
4. The silver light, with quivering glance,
   Played on the water's still expanse.
5. Here on this beach a hundred years ago,
   Three children of three houses, Annie Lee,
   The prettiest little damsel in the port,
   And Philip Ray, the miller's only son,
   And Enoch Arden, a rough sailor's lad,
   Made orphan by a winter shipwreck, played
   Among the waste and lumber of the shore.
6. It is not the greatness of a man's means that makes him independent, so much as the smallness of his wants.
7. In faith and hope the world will disagree,
   But all mankind's concern is charity.
8. The jester's speech made the duke laugh.
9. A man's nature runs either to herbs or weeds.

II.

Write sentences containing the genitive singular of each of the following nouns: —

Boy, girl, dog, cat, John, Mary, Sarah, William, spider, frog, elephant, captain, sailor, soldier, chieftain, Shakspere, Milton, Whittier, baker, manufacturer, chimney-sweep.

III.

Write sentences containing the genitive of the names of twelve persons whom you know.

IV.

Pick out all the genitives and tell whether each is singular or plural. Give your reasons.

1. The monarch's wrath began to rise.
2. They err who imagine that this man's courage was ferocity.
3. Two years' travel in distant and barbarous countries has accustomed me to bear privations.
4. Hark! hark! the lark at heaven's gate sings.
5. Portia dressed herself and her maid in men's apparel.
6. He waved his huntsman's cap on high.
7. The Porters' visit was all but over.
8. The ladies' colds kept them at home all the evening.
9. The crags repeat the ravens' croak.
10. Farmer Grove's house is on fire!
11. The Major paced the terrace in front of the house for his two hours' constitutional walk.

V.

Write sentences containing the genitive plural of all the common nouns in Exercise II.

VI.

Insert the apostrophe in the proper place in every word that needs it.

1. The mans hair was black.
2. The mens courage was almost gone.
3. The spiders web was too weak to hold the flies.
4. The whole clan bewailed the warriors death.
5. The soldiers helmets were visible.
6. I gave him a months notice.
7. Six months time had elapsed.
8. Womens wages are lower than mens.
9. A womans wit has saved many a stupid man.
10. The chieftains sons are the most devoted of brothers.

CHAPTER XXXIV.

GENITIVE OF PRONOUNS.

141. English **pronouns**, as we have seen, preserve more forms of inflection than English nouns. Hence we expect to find, in the **genitive case of pronouns**, more irregularities than in that of nouns.

142. The **nominative** and the **genitive** forms, singular and plural, of several important pronouns are as follows: —

NOMINATIVE SINGULAR	GENITIVE SINGULAR	NOMINATIVE PLURAL	GENITIVE PLURAL
I	my *or* mine	we	our *or* ours
thou	thy *or* thine	you *or* ye	your *or* yours
he	his	they	their *or* theirs
she	her *or* hers	they	their *or* theirs
it	its	they	their *or* theirs

My book is torn.
Our dog ran away.
Thy ways are not our ways.
Your uncle is a merchant.

This box is *mine*.
The cat is *ours*.
Our hearts are *thine*.
The top is *yours*.

The genitive forms in the table above are often called **possessive pronouns**.

You, *your*, and *yours* are used in either a singular or a plural sense. In form, however, they are in the plural number.

The forms *mine*, *thine*, *ours*, *yours*, *hers*, *theirs*, are used in the **predicate**.

Make sentences containing all the forms of **pronouns** given in § 142.

CHAPTER XXXV.

GENITIVE REPLACED BY AN OF-PHRASE.

143. Instead of using the genitive form to indicate possession we may often use the preposition *of*. Thus,

GENITIVE	NOUN WITH *of*
Man's life is short.	The life *of man* is short.
Mr. Smith's property is hardly safe.	The property *of Mr. Smith* is hardly safe.
Shakspere's plays are supreme.	The plays *of Shakspere* are supreme.

In these sentences the noun that follows *of* is called its object, and is said to be in the objective case (see § 104).

144. Possession may be expressed either by the genitive case or by a phrase consisting of the preposition *of* and its object.

EXERCISES.

I.

Make twenty sentences each containing a genitive. Let them express your own thoughts.

Replace each genitive by an *of*-phrase, and note the effect. Is the change an improvement or not?

II.

Make sentences containing either the genitive of each of the following nouns or an *of*-phrase replacing the genitive. Tell the grounds of your choice.

Boy, girl, mayor, boys, girls, men, man, Chicago, horse, horses, Charles, Mr. Williams, Boston, friendship, bandit, pirate, senator, Shakspere, tree, Longfellow, house, wisdom, school, chimney, grocer, pansy, rose, lesson, century, bicycle, Julius.

CHAPTER XXXVI.

ANALYSIS. — GENITIVE AND OF-PHRASE.

145. A **genitive** or an **of-phrase** limits the substantive to which it is attached, as an adjective would do.

146. In analyzing a sentence, therefore, all **genitives** and most **of-phrases** are regarded as **adjective modifiers** of the substantives to which they belong. Thus, —

The patience *of Job* | is proverbial.
Joe's strange panic | lasted for several days.

In the first sentence, *of Job* is an adjective modifier of *patience*, the subject of the sentence. It limits the noun by specifying exactly *whose patience* is referred to.

In the second sentence the subject *panic* has two adjective modifiers; — (1) the genitive *Joe's*, and (2) the adjective *strange*.

EXERCISE.

Analyze the sentences below according to the plan on page 75.

Treat the genitives and *of*-phrases as adjective modifiers.

1. The chieftain's brow darkened.
2. Quickly sped the hours of that happy day.
3. Their friends have abandoned them.
4. Edison's great discovery was then announced.
5. The population of Chicago is increasing rapidly.
6. The captain of the steamer stood on the bridge.
7. The men's last hope had vanished.
8. Our distress was soon relieved.
9. The branches of the tree droop gracefully.
10. The bird's song rang out merrily.
11. A huntsman's life had always attracted me.

CHAPTER XXXVII.

APPOSITION.

147. Examine the following sentence: —

Thompson, the fireman, | saved the man's life.

The **complete subject** contains two nouns, *Thompson* and *fireman*, both referring to the same person. The second noun describes the person designated by the first. Compare —

Pontiac, the Indian *chief*, | died in 1769.
The *tree*, a great *elm*, | fell last night.

Similarly, in each of the following sentences, the **complete predicate** contains two nouns referring to the same person or thing: —

Crusoe | rescued *Friday*, a *savage*, from the cannibals.
The officer | lost his only *weapon*, a *sword*.

In such sentences the second noun of the pair is said to be in **apposition** with the first, and is called an **appositive.**

148. The principle of apposition applies to pronouns as well as to nouns. Thus, —

I, the *king*, | command you.
He | disobeys *me*, his *father*.

149. When two substantives denoting the same person or thing stand in the same part of the sentence (subject or predicate), and the second describes the person or thing designated by the first, the second is said to be in apposition with the first and is called an Appositive.

EXERCISES.

I.

Fill the blanks with appositives.

1. Mr. Jones, the ——, is building a house for me.
2. Have you seen Rover, my ——, anywhere?
3. We saw animals of all kinds in the menagerie, ——, ——, ——, and ——.
4. Chapman, the —— of the team, broke his collar bone.
5. My new kite, a —— from my uncle, is caught in the tree.
6. Washington, the —— of the United States, is on the Potomac.
7. Who has met my young friend —— to-day?
8. Charles I., —— of England, was beheaded in 1649.
9. Washington, the —— of his country, was born in 1732.
10. The sultan was fond of tiger-hunting, a dangerous ——.

II.

Pick out the appositives, and tell to what noun each is attached.

1. An Englishwoman, the wife of one of the officers, was sitting on the battlements with her child in her arms.
2. I went to visit Mr. Hobbes, the famous philosopher.
3. We were hopeful boys, all three of us.
4. Spring, the sweet Spring, is the year's pleasant king.
5. Then forth they all out of their baskets drew
   Great store of flowers, the honor of the field.
6. He was speedily summoned to the apartment of his captain, the Lord Crawford.
7. No rude sound shall reach thine ear,
   Armor's clang and war-steed champing.
8. And thus spake on that ancient man,
   The bright-eyed mariner.
9. There lived at no great distance from this stronghold a farmer, a bold and stout man, whose name was Binnock.

CHAPTER XXXVIII.

ANALYSIS. — THE APPOSITIVE.

150. A **phrase** containing an appositive is called an **appositive phrase.**

Sturt, *the dauntless explorer*, perished in the desert.

151. An appositive or appositive phrase is an adjective modifier of the noun to which it is attached.

John, *the miller*, was doing a thriving business.

Here the appositive *miller* limits the subject *John* by defining what particular John is referred to. It is not John the carpenter, or John the mason, or John the machinist, but *John the miller*, that is meant.

An appositive, then, limits or describes a noun much as an adjective would do. Thus, —

APPOSITIVE.	ADJECTIVE.
Smith, the *tanner*, is growing rich.	*Young* Smith is growing rich.
Jack, the *sailor*, saved the man from drowning.	*Brave* Jack saved the man from drowning.
Mr. Russell, the *banker*, sails for Europe on Friday.	*Rich* Mr. Russell sails for Europe on Friday.

152. In analyzing a sentence, therefore, any **appositive** or appositive phrase is counted as an **adjective modifier.**

153. We have now learned to recognize four kinds of **adjective modifiers:** (1) an **adjective,** (2) an **adjective phrase,** (3) a **genitive,** (4) an **appositive.**

An adjective in the appositive position is often called an **appositive adjective.** Thus, —

The coins, *large* and *small*, lay on the table.

CHAPTER XXXIX.

TRANSITIVE AND INTRANSITIVE VERBS.

THE DIRECT OBJECT.

154. Compare the verbs in the following sentences:—

The dog | *barked.*
Brutus | *stabbed* Cæsar.

We see at once that in the first the verb *barked* is not followed by any noun, but that in the second the verb *stabbed* is followed by the noun *Cæsar*.

Further, we see that the verb *stabbed* really needs to be followed by some noun or pronoun if the sentence is to be complete. *Brutus stabbed* would at once seem to us unfinished, and would suggest the question, "Whom did he stab?" For it is impossible to stab without stabbing *somebody* or *something*.

On the other hand, the verb *barked* is complete in sense, and does not require the addition of a noun. In fact, if we were to add a noun to the sentence "The dog barked," we should make nonsense out of it. A dog does not *bark anybody* or *bark anything*.

Examining the noun that follows *stabbed* and completes its sense, we find that it is the name of the person (*Cæsar*) to whom the act expressed by the verb was done, that is, it designates the receiver of the action.

155. Study the following sentences: —

God created the world.
The smith made an anchor.
We manufacture shovels.
The earth produces grain.

Here the noun that follows each verb to complete its meaning designates rather **that which the action produces** than that to which the action is done.

156. Some verbs that express action may be directly followed by a substantive designating either the receiver or the product of the action.*

Such verbs are called Transitive Verbs.

All other verbs are called Intransitive Verbs.

A Substantive that completes the meaning of a Transitive Verb by designating the receiver or the product of the action is called the Direct Object of the verb.

A Direct Object is said to be in the Objective Case.

An Intransitive Verb cannot have a Direct Object.

The direct object is often called the object complement.

These rules are illustrated below: —

I. **Transitive verbs** with direct object (objective case):

The fox *seized* the *goose* in his mouth.

Marshall *discovered gold* in California.

The King of England *assembled* a powerful *army*.

He rushed on danger because he *loved it*, and on difficulties because he *despised them*.

II. **Intransitive verbs** (no object):

Roses *bloom* in the garden.

The boat *lies* at anchor.

I *have fished* all day long.

The messenger *was running* at the top of his speed.

* Observe that we are speaking of the addition of a noun to the verb *directly*, without the insertion of a preposition between the verb and the noun. We may of course say "The dog barked *at John*"; but here the noun *John* does not immediately follow the verb *barked*, for *at* comes between. We cannot say "The dog *barked* John," as we could say "The dog *bit* John" or "Brutus *stabbed* Cæsar."

157. A verb which is transitive in one of its senses may be intransitive in another.*

TRANSITIVE	INTRANSITIVE
The girl *filled* the *cup* with water.	The girl's eyes *filled* with tears.
The fireman *ran* the *locomotive*.	The horse *ran*.
The traveller *dried* his *coat*.	The water *dried* up.

158. A transitive verb may be used without an object expressed or even distinctly thought of.

Thus we may say "The horse eats," as well as "The horse eats his grain"; "The soldier fires," as well as "The soldier fires his rifle"; "The man writes," as well as "The man writes a letter."

In such cases the transitive verb is said to be used **absolutely.**

159. Many transitive verbs may be used absolutely, — that is, merely to express action without any indication of the direct object.

It is easy to distinguish between a transitive verb used absolutely and a real intransitive verb. In the case of a transitive verb used absolutely, one can always add a noun or pronoun as the direct object; in the case of a real intransitive verb this is never possible. Thus, —

The man *eats*.	The man *laughs*.
We can add a direct object (like *an apple*, *his food*, *his dinner*) at will. *Eats*, then, in this sentence, is not an **intransitive** verb but a **transitive** verb used **absolutely.**	Here we cannot possibly add a noun or pronoun as the direct object. *Laughs*, then, is a real **intransitive** verb.

* §§ 157–159 may be omitted till a review is made.

EXERCISES.

I.

In the following passages tell whether the verbs are transitive or intransitive and pick out the objects.

1. A small party of the musketeers followed me.
2. These, therefore, I can pity.
3. Through the darkness and the cold we flew.
4. Yet I insisted, yet you answered not.
5. The enemy made frequent and desperate sallies.
6. Fierce passions discompose the mind.
7. The gallant greyhounds swiftly ran.
8. The Scots killed the cattle of the English.
9. Down the ashes shower like rain.
10. While Spain built up her empire in the New World, the English seamen reaped a humbler harvest in the fisheries of Newfoundland.

II.

In several pronouns the objective case has a special form, different from that of the nominative. Thus, —

I have a knife.	*He* is my friend.
You blame *me*.	I like *him*.

Fill the blanks with pronouns in the objective case.

1. They found —— in the woods.
2. My friend asked —— to dinner.
3. The savage dog bit —— severely.
4. Our teacher has sent —— home.
5. Their uncle visited —— last week.
6. The rain drenched —— in spite of my umbrella.
7. Mary's brother helped —— with her lesson.
8. Arthur's book interests —— very much.
9. The flood drove —— from our farm.
10. A boat carried —— across the river.

CHAPTER XL.

ANALYSIS. — THE DIRECT OBJECT.

160. You have already learned to analyze a sentence (1) by dividing it into the **complete subject** and the **complete predicate**, and (2) by pointing out the **adjective modifiers** of the **subject** (adjectives, adjective phrases, genitives, or appositives) and the **adverbial modifiers** of the **predicate** (adverbs and adverbial phrases).

161. In the preceding chapter we have studied another element of the complete predicate, namely, the **direct object.** This is not, strictly speaking, a modifier of the predicate, for it does not change or modify the meaning of the verb; it **completes the sense** of the verb by naming the receiver or product of the action.

Accordingly, in analyzing a sentence that contains a direct object, the object is not mentioned among the modifiers, but is specially named by itself. Thus, —

The clever young mechanic earned money rapidly.

This is a declarative sentence. The complete subject is *the clever young mechanic;* the complete predicate is *earned money rapidly.* The simple subject is the noun *mechanic;* the simple predicate is the verb *earned. Mechanic* is modified by the adjectives *clever* and *young. Earned* is modified by the adverb *rapidly. Money* is the direct object of the transitive verb *earned.*

162. Analyze the following sentences according to the model: —

The strolling musician's monkey climbed the tree with agility.
A good man loves his enemies.
The swift runner won the race with ease.

CHAPTER XLI.

ACTIVE AND PASSIVE VOICE.*

163. Compare the following sentences: —

John struck Thomas.
Thomas was struck by John.

These sentences express the same idea. In both it is John who gave the blow and Thomas who received it. Yet the form of the sentences is quite different.

(1) In the first, *John* is the subject; in the second, the subject is *Thomas*.

(2) In the first, the subject *John* is represented as acting in some way, **as doing something,** and what he was doing is expressed by the verb *struck*. In the second, the subject *Thomas* is not represented as doing anything; the verb-phrase *was struck* indicates, on the other hand, that **something was done to him** by somebody else.

There is, then, an essential difference of meaning between the predicate *struck* and the predicate verb-phrase *was struck*, and this difference consists in the fact that *struck* represents its subject (*John*) as **acting** (as doing something), and *was struck* represents its subject (*Thomas*) as **acted upon,** that is, as **receiving** an action done by some one else.

This distinction of meaning between *struck* and *was struck* is called a distinction of **voice.** *Struck* is said to be in the **active voice**; *was struck*, in the **passive voice.**

* An elementary study of the passive is introduced here in order to complete the account of transitive verbs and to prepare for the predicate nominative.

164. Voice is that property of verbs which indicates whether the subject acts or is acted upon.

165. There are two voices: the Active and the Passive.

A verb is said to be in the Active Voice when it represents its subject as the doer of an act.

A verb is said to be in the Passive Voice when it represents its subject, not as the doer of an action, but as receiving an action.

166. Many languages have special forms of inflection for the passive voice. Thus, in Latin *amat* means "he loves" and *ama'tur* "he is loved." In English, however, there are no such verb-forms, and the idea of the passive voice is therefore expressed by means of **verb-phrases.**

EXERCISE.

Find the passive verbs (verb-phrases). Mention the subject of each sentence.

1. My command was promptly obeyed.
2. One of the men who robbed me was taken.
3. Now were the gates of the city broken down by General Monk.
4. Suddenly, while I gazed, the loud crash of a thousand cymbals was heard.
5. Judgment is forced upon us by experience.
6. Nature is often hidden, sometimes overcome, seldom extinguished.
7. Youth is always delighted with applause.
8. The hall was immediately cleared by the soldiery.
9. Just before midnight the castle was blown up.
10. My spirits were raised by the rapid motion of the journey.
11. A great council of war was held in the king's quarters.
12. Many consciences were awakened; many hard hearts were melted into tears; many a penitent confession was made.

CHAPTER XLII.

PREDICATE ADJECTIVE.

167. An **adjective** may or may not stand in the same part of the sentence with the noun or pronoun to which it belongs. Thus, in

The *black hat* hangs on the peg,

the adjective *black* and its noun are both in the **subject**; in

The farmer shot the *mad dog*,

the adjective and its noun are both in the **predicate**. On the other hand, in

The dog is *mad*,

the adjective *mad* is in the **predicate** and *dog*, the noun to which it belongs, is the **subject** of the sentence.

168. An adjective in the predicate belonging to a noun or pronoun in the subject is called a Predicate Adjective.

169. The number of verbs that may be followed by a predicate adjective is limited. The commonest are *is* (*was* and other forms of the copula), *become*, and *seem*.

Others are verbs closely resembling *become* or *seem* in sense: as, — *grow*, *turn*, *prove*, *appear*, *look*, etc.

EXAMPLES: —

Our notions upon this subject may perhaps appear *extravagant*.

The weather proved extremely *bad* the whole day.

He grew *careless* of life, and wished for death.

The insolent airs of the stranger became every moment less *supportable*.

After *look*, *sound*, *taste*, *smell*, *feel*, an **adjective** is used to describe the subject. Thus, —

She looks *beautiful*. [NOT: looks beautifully.]
The bells sound *harsh*. [NOT: sound harshly.]
My luncheon tastes *good*. [NOT: tastes well.]
The flowers smell *sweet*. [NOT: smell sweetly.]
Velvet feels *smooth*. [NOT: feels smoothly.]

An **adjective phrase** (p. 68) may replace a predicate adjective.

She seemed *in good spirits*. [Compare: She seemed *cheerful*.]

EXERCISE.

Pick out the predicate adjectives. Show that each describes the subject of the sentence.

1. The river was now full of life and motion.
2. The sentiments of the hearers were various.
3. In the north the storm grew thick.
4. Soon his eyes grew brilliant.
5. Some fortifications still remained entire.
6. He lay prostrate on the ground.
7. The evening proved fine.
8. Alfred Burnham has become penitent.
9. How different the place looked now!
10. She seemed anxious to get away without speaking.
11. Their hearts are grown desperate.
12. The captain appeared impatient.
13. He began to look a little less stern and terrible.
14. Many houses were then left desolate.
15. Gertrude remained aghast and motionless.
16. He stood stubborn and rigid.
17. Vain were all my efforts.
18. These threats sounded alarming.

CHAPTER XLIII.

PREDICATE NOMINATIVE.

170. A **predicate adjective**, as we have just learned (p. 97), may be added to the **intransitive verbs** *is*, *seem*, *become*, and some others, to describe or define the **subject**. Thus, —

The crag is *steep*.
The task seemed *difficult*.
The shouting mob became *silent*.

When thus added, such an adjective **completes the sense** of the **verb**. Omit the adjectives in the sentences above, and this will be clear to you.

171. In precisely the same way, the sense of such intransitive verbs as *is*, *seem*, and *become* may be completed by the addition of a **noun** or a **pronoun**. Thus, —

William II. is *emperor*.
Spartacus was *chief* of the gladiators.
Johnson became *governor*.
I am your *friend*.
It was *I*. You are *he*.

Each of the italicized substantives describes or defines the **subject**, much as the adjectives *steep*, *difficult*, and *silent* do in § 170.

Such substantives are called **predicate nominatives**, because they stand in the predicate, and because, referring as they do to the same person or thing as the subject, they are of course in the **nominative case**.*

* A predicate nominative or adjective is sometimes called an *attribute*.

EXERCISES.

I.

Make ten sentences containing a predicate nominative after *am*, *is*, *are*, *was*, *were*, *has been*, or *had been*.

Select the subjects of your sentences from the following list: —

Thomas Jefferson, Columbus, elms, ash, carriage, sword, story, scissors, history, pencil, ships, Carlo, football, oranges, peace, lemons, war, kindness, verb, noun, pronoun.

II.

Fill each blank with a predicate nominative.

1. Thomas Smith is my ——.
2. My father's name is ——.
3. A noun is the —— of a person, place, or thing.
4. A pronoun is a —— used instead of a noun.
5. The banana is a delicious ——.
6. The boys are all ——.
7. Napoleon was —— of France.
8. Albert has been your —— for many years.
9. We had been —— in England.
10. My birthday present will be a ——.
11. Fire is a good —— but a bad ——.
12. Hunger is the best ——.
13. Our five senses are ——, ——, ——, ——, and ——.
14. My favorite flower has always been the ——.
15. A friend in need is a —— indeed.
16. Virtue is its own ——.
17. My favorite game is ——.
18. Milton was an English ——.
19. "Hiawatha" is a —— of Longfellow's.
20. Benjamin Franklin was a ——.
21. John Adams was the second —— of the United States.

CHAPTER XLIV.

DIRECT OBJECT AND PREDICATE NOMINATIVE DISTINGUISHED.

172. The difference between the **direct object** of a **transitive** verb and a **predicate nominative** after an **intransitive** verb is very great; but the two constructions are often confused by beginners.

173. The only resemblance is that both the direct object and the predicate nominative serve to **complete the sense** of the verbs which they follow.

Study the following pair of sentences: —

Cæsar conquers the general.
Cæsar becomes general.

These two sentences appear, at the first glance, to resemble each other very strongly in their make-up. In both *Cæsar* is the subject, and in both the verb of the predicate is immediately followed by the noun *general*.

Closer examination, however, shows that the construction of *general* is by no means alike in the two sentences.

(1) In the first, the *general* and *Cæsar* are **two different persons**. *Cæsar*, the subject, is the person who conquers, and the *general* is the person whom Cæsar conquers. *General*, then, is the **direct object** of the transitive verb *conquers* (see § 156).

(2) In the second sentence, *Cæsar*, the subject, does **not do anything** to the *general*. On the contrary, *Cæsar* and the *general* are **one and the same person**. The verb *becomes*, then, is not a transitive verb, and *general* cannot be its object.

The difference between the two sentences may be stated as follows: —

In the First:	In the Second:
1. The noun in the predicate (*general*) refers to a person different from the subject (*Cæsar*).	1. The noun in the predicate (*general*) refers to the same person as the subject (*Cæsar*).
2. The verb of the predicate (*conquered*) is transitive.	2. The verb of the predicate (*became*) is intransitive.
3. The noun in the predicate (*general*) is the direct object of the verb (*conquered*). It names the person to whom the subject does something.	3. The noun in the predicate (*general*) is not an object of any verb, but is closely associated with the subject (*Cæsar*). It defines or explains what the subject is or becomes.

A noun in the construction of *general* in the second sentence is called a **predicate nominative.**

174. Some **passive verbs** may be followed by a **predicate nominative.** Thus, —

Jackson was elected *president.*
The boy was named *Philip.*
The animals are called *kangaroos.*
The Spaniard was chosen *ringleader.*
He was proclaimed *dictator.*
Phillips had been appointed *secretary.*

175. A noun or pronoun standing in the predicate after an intransitive or passive verb and referring to the same person or thing as the subject must, like the subject, be in the Nominative Case.

Such a noun or pronoun is called a Predicate Nominative.

EXERCISES.

I.

In the following sentences pick out (1) the subjects, (2) the predicates, (3) the predicate nominatives.

1. He is an honest man and an honest writer.
2. The Malay has been a fearful enemy for months.
3. King Malcolm was a brave and wise prince.
4. You had been the great instrument of preserving your country from foreign and domestic ruin.
5. Still he continued an incorrigible rascal.
6. Dewdrops are the gems of morning,
   But the tears of mournful eve.
7. While still very young, she became the wife of a Greek adventurer.
8. Every instant now seemed an age.
9. Dr. Daniel Dove was a perfect doctor, and his horse Nobs was a perfect horse.
10. Francis the First stood before my mind the abstract and model of perfection and greatness.
11. The name of Francis Drake became the terror of the Spanish Indies.
12. Great barkers are no biters.
13. I hope she will prove a well-disposed girl.
14. He may prove a troublesome appendage to us.
15. His bridge was only loose planks laid upon large trestles.
16. Staremberg remained master of the field; Vendôme reaped all the fruits of the engagement.
17. A very complaisant and agreeable companion may, and often does, prove a very improper and a very dangerous friend.
18. Real friendship is a slow grower.
19. He became a friend of Mrs. Wilberforce's.
20. My friends fall around me, and I shall be left a lonely tree before I am withered.

II.

Pick out the predicate nominatives and the direct objects. Explain the difference between the two constructions.

1. With how sad steps, O Moon, thou climb'st the sky!
2. The landscape was a forest wide and bare.
3. Here the Albanian proudly treads the ground.
4. Wing thy flight from hence on the morrow.
5. It was a wild and strange retreat
   As e'er was trod by outlaw's feet.
6. Honor is the subject of my story.
7. I alone became their prisoner.
8. A strange group we were.
9. The mountain mist took form and limb
   Of noontide hag or goblin grim.
10. The family specialties were health, good-humor, and vivacity.
11. The deep war-drum's sound announced the close of day.
12. You seem a sober ancient gentleman.
13. His house, his home, his heritage, his lands,
    He left without a sigh.
14. On the tenth day of June, 1703, a boy on the topmast discovered land.
15. Have you turned coward?
16. This goodly frame, the earth, seems to me a sterile promontory.
17. This southern tempest soon
    May change its quarter with the changing moon.
18. Mr. Bletson arose and paid his respects to Colonel Everard.
19. Escape seemed a desperate and impossible adventure.
20. Here I reign king.
21. She uttered a half-stifled shriek.
22. The sailors joined his prayer in silent thought.
23. We have been lamenting your absence.
24. This spark will prove a raging fire.

CHAPTER XLV.

PRONOUN AS PREDICATE NOMINATIVE.

176. With **pronouns** the difference of construction between the **direct object** and the **predicate nominative** may often be seen clearly; for the **nominative form** of some pronouns differs greatly from the **objective.**

Direct Object	Predicate Nominative
He loves *me.*	It is *I.*
Cæsar killed *him.*	Cæsar was *he.*
The teacher praised *us.*	It was *we.*
The general blamed *them.*	If ever there were happy men, the discharged soldiers were *they.*

EXERCISE.

Errors in the use of pronouns are common.

The pronouns in the following sentences are correctly used. Pick out the subjects and the predicate nominatives.

1. "Who 's there?" "It 's I!"
2. I wish to see Mr. Smith. Are you he?
3. "Do you know John Anson?" "Yes, that 's he!"
4. See that poor fellow! I should n't like to be he.
5. "I asked to see your sons. Are these they?"
   "Yes, these are they. Shall I tell you their names?"
6. "It 's she! There she is!" cried the children eagerly.
7. Yes, it was he, — the famous admiral.
8. I wish it had n't been I that broke the window.
9. If that is the rich Mrs. Blank, I should n't like to be she.
10. "Who 's there?" "It 's we." "Who are you?"
11. The best grammarians in the village are we four girls.

CHAPTER XLVI.

ANALYSIS. — PREDICATE NOMINATIVE AND PREDICATE ADJECTIVE.

177. In analyzing a sentence containing a **predicate nominative** or **predicate adjective,** the predicate nominative or adjective should, like the direct object (p. 94), be mentioned by itself. Thus, —

The injured man | grew rapidly stronger.

Here the complete predicate is *grew rapidly stronger*. It consists of (1) the simple predicate *grew*, (2) the predicate adjective *stronger*, and (3) the adverbial modifier *rapidly*.

178. The predicate nominative being a substantive, may, like the subject, have adjective modifiers (see § 153); the predicate adjective may be modified by an adverb or an adverbial phrase.

These modifiers should be designated in making an analysis of any sentence that contains them.

EXERCISE.

Analyze sentences 1–4, 6–15 on page 104 in accordance with the following plan: —

(1) Divide each sentence into the complete subject and the complete predicate; (2) mention the simple subject and predicate; (3) mention the modifiers of the subject and of the predicate; (4) mention the direct object, the predicate nominative, or the predicate adjective, if the sentence has any of these parts; (5) mention the modifiers of the direct object, etc.

CHAPTER XLVII.

SIMPLE SUBJECT AND COMPOUND SUBJECT.

179. Compare the following sentences: —

John | hunts bears.
Old John | hunts bears.
John of Oregon | hunts bears.
John, the trapper, | hunts bears.

In each of these sentences the **subject** is *John.*

In the first sentence, *John* is unmodified and stands alone. In the second, *John* is modified by the adjective *old;* in the third, by the adjective phrase *of Oregon;* in the fourth, by the appositive noun *trapper.* But in all four the **simple subject**, the word which denotes the person referred to, is the **single noun** *John.*

180. Contrast, however, the following sentence: —

John and Thomas | hunt bears.

This sentence appears to have **two distinct subjects,** *John* and *Thomas*, connected by the conjunction *and;* for the assertion made by the verb *hunt* is just as true of Thomas as of John. The two nouns, then, stand in precisely the same relation to the predicate, and neither of them is a modifier of the other.

Similarly each of the following sentences appears to have two or more distinct subjects: —

My *brother* and *I* | meet every week.

Spears, pikes, and *axes* | flash in air.

A *crow, rook,* or *raven* | has built a nest in one of the young elm trees.

In such cases the various distinct subjects of the sentence, taken together, are regarded as making up a single **compound subject.**

181. The Subject of a sentence may be Simple or Compound.

A Simple Subject consists of a single substantive.

A Compound Subject consists of two or more simple subjects, joined, when necessary, by conjunctions.

182. The following conjunctions may be used to join the members of a compound subject: *and* (*both . . . and*), *or* (*either . . . or; whether . . . or*), *nor* (*neither . . . nor*).*

You *and* I | are Americans.
Captain *and* crew | were alike terrified.
Both gold *and* silver | were found in the mine.
Either you *or* Tom | broke this window.
Either oranges *or* lemons | make up the cargo.
Neither bird *nor* beast | was to be seen.

183. In **analysis,** a **compound subject** should be separated into the **simple subjects** of which it is made up, and the modifiers of each should be mentioned.

EXERCISES.

I.

Use the following substantives, in pairs, joined by conjunctions, as the compound subjects of sentences: —

Europe, Asia; boots, shoes; wood, iron; justice, mercy; fire, sword; goodness, truth; masons, carpenters; apples, oranges; books, pencil; father, mother; gulfs, bays; hills, plains; maple, cedar; thunder, lightning.

* *Either . . . or* and other conjunctions thus used in pairs are called *correlative conjunctions.*

II.

Divide the following sentences into their complete subjects and complete predicates.

Mention the several substantives that make up each compound subject, and tell by what conjunctions they are joined.

1. Sorrow and sadness sat upon every face.

2. These terrors and apprehensions of the people led them into a thousand weak, foolish, and wicked things.

3. Tears lie in him, and consuming fire.

4. Homer and Socrates and the Christian apostles belong to old days.

5. My childish years and his hasty departure prevented me from enjoying the full benefit of his lessons.

6. Everywhere new pleasures, new interests awaited me.

7. His integrity and benevolence are equal to his learning.

8. Both saw and axe were plied vigorously.

9. Neither Turk nor Tartar can frighten him.

10. The duke and his senators left the court.

11. Either Rome or Carthage must perish.

12. Her varying color, her clouded brow, her thoughtful yet wandering eye, so different from the usual open, bland expression of her countenance, plainly indicated the state of her feelings.

13. Moss and clay and leaves combined
To fence each crevice from the wind.

14. Tower and town and cottage
Have heard the trumpet's blast.

15. The horsemen and the footmen
Are pouring in amain
From many a stately market-place,
From many a fruitful plain.

16. Groans and shrieks filled the air.

17. The walls and gates of the town were strongly guarded.

18. Chariots, horses, men, were huddled together.

CHAPTER XLVIII.

SIMPLE PREDICATE AND COMPOUND PREDICATE.

184. In the preceding chapter we learned the difference between a **simple subject** and a **compound subject.**

The **predicate** of a sentence may likewise be either **simple** or **compound.**

185. A Simple Predicate contains but one verb. Thus, —

Fire | *burns.*
The soldiers | *charged* up the hill.
The ship | *was driven* before the wind.
Gunpowder | *was used* to demolish the castle.

186. A Compound Predicate consists of two or more simple predicates, joined, when necessary, by conjunctions. Thus, —

The dog | *ran* down the street and *disappeared* from sight.
The captain | *addressed* his soldiers and *commended* their bravery.
Washington | *was born* in 1732 and *died* in 1799.
The lawyer | *rose*, *arranged* his papers, and *addressed* the jury.
The prisoner | neither *spoke* nor *moved.*

187. The conjunctions mentioned in § 182 may be used to join the members of a compound predicate. Thus, —

The wounded man | said nothing, *but* lay still with closed eyes.
The messenger | *either* lost the money *or* spent it.
The captive Indian | *neither* spoke *nor* moved.
The man's carelessness | *both* disappointed *and* angered his friends.

188. A sentence may have both a compound subject and a compound predicate. Thus, —

The *American* and the *Englishman* | *met* and *discussed* the question.

EXERCISES.

I.

Divide the sentences into their complete subjects and complete predicates.

Mention the several verbs or verb-phrases that make up each compound predicate and tell by what conjunctions they are joined.

1. The wakeful bloodhound rose, and shook his hide.

2. They clambered through the cavity, and began to go down on the other side.

3. During this time, I neither saw nor heard of Alethe.

4. The blackbird amid leafy trees,
The lark above the hill,
Let loose their carols when they please,
Are quiet when they will.

5. She immediately scrambled across the fence and walked away.

6. John made no further reply, but left the room sullenly, whistling as he went.

7. I dressed myself, took my hat and gloves, and lingered a little in the room.

8. The sun had just risen and, from the summit of the Arabian hills, was pouring down his beams into that vast valley of waters.

9. They kept up the Christmas carol, sent true-love knots on Valentine morning, ate pancakes on Shrovetide, showed their wit on the first of April, and religiously cracked nuts on Michaelmas eve.

II.

Use the following verbs and verb-phrases in pairs to make the compound predicate of sentences: —

Seek, find; rose, spoke; wrote, sent; has fished, has caught; heard, told; tries, fails.

EXERCISES.

I.

Review Exercises II and III on page 62, and observe the compound subjects and predicates that you make.

II.

Analyze the following sentences, as on page 106. Divide each compound subject or predicate.

1. The wind was either too light or blew from the wrong quarter.
2. They obey their guide, and are happy.
3. The stranger neither spoke nor read English.
4. The water looked muddy and tasted brackish, but was eagerly drunk by the travellers.
5. The watchman was sleepy, but struggled against his drowsiness.
6. The fox was caught, but escaped.
7. The bear growled fiercely, but did not touch the boy.
8. The sails were drying, and flapped lazily against the mast.
9. The ladies and gentlemen were inclined to sneer, and were giggling audibly.
10. From the first, Miss Rice was interested in her servant, and encouraged her confidences.
11. He jumped into the gondola and was carried away through the silence of the night.
12. She grew pale herself and dropped his hand suddenly.
13. Reuben came in hurriedly and nodded a good-by to all of us.
14. Gravely he greets each city sire,
    Commends each pageant's quaint attire,
    Gives to the dancers thanks aloud,
    And smiles and nods upon the crowd.
15. Flesh and blood could not endure such hardships.

CHAPTER XLIX.

CLAUSES. — COMPOUND SENTENCES.

189. Examine the following sentence: —

The horse reared and the rider was thrown.

This sentence consists of two distinct members, (1) *the horse reared*, (2) *the rider was thrown*, each containing a subject and a predicate. These two members are called **clauses**. They are joined by means of the conjunction *and*.

190. **A Clause is a group of words that forms part of a sentence and that contains a subject and a predicate.**

A **clause** differs from a **phrase** in that it contains a subject and a predicate, as a phrase does not.

191. Each of the following sentences consists, like the first example, of two distinct clauses, joined together by a conjunction.

The dog barked | and | the burglar decamped. [Declarative.]
Shall I descend, | and | will you give me leave? [Interrogative.]
Listen carefully | and | take notes. [Imperative.]

If we study the structure of these sentences, we observe that each consists of two **independent clauses**, that is, of two separate and distinct **assertions**, or **questions**, or **commands**, either of which might stand by itself as a complete sentence.*

* We may test this by omitting *and*: thus, —

The dog barked. The burglar decamped.
Shall I descend? Will you give me leave?
Listen carefully. Take notes.

Neither clause can be said to be more important than the other. Hence both are called **coördinate clauses,** that is, — clauses of the same "order" or rank.

A sentence made up of coördinate clauses is called a **compound sentence.**

192. The clauses of a compound sentence are not always connected by conjunctions. Thus, —

The whip cracked, | the coach started, | and we were on our way to Paris.

193. A Compound Sentence consists of two or more coördinate clauses, which may or may not be joined by means of conjunctions.

194. The following conjunctions are used in forming compound sentences: *and* (*both . . . and*), *or* (*either . . . or*), *nor* (*neither . . . nor*), *but*, *for*.

EXERCISE.

Separate these compound sentences into the clauses of which they are composed. Mention the conjunctions that connect the clauses, if you find any.

1. Summer was now coming on with hasty steps, and my seventeenth birthday was fast approaching.

2. The night had been heavy and lowering, but towards the morning it had changed to a slight frost, and the ground and the trees were now covered with rime.

3. The war-pipes ceased, but lake and hill
Were busy with their echoes still.

4. St. Agnes' Eve — ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limped trembling through the frozen grass,
And silent was the flock in woolly fold.

CHAPTER L.

COMPLEX SENTENCES. — ADVERBIAL CLAUSES.

195. Compare the following sentences: —

The chief arose *at daybreak.*
The chief arose *when day dawned.*

These two sentences express precisely the same idea. They differ only in their way of expressing it.

In the first, the predicate *arose* is modified by the **adverbial phrase** *at daybreak*, which is equivalent to an **adverb of time.**

In the second, this adverbial modifier is replaced by *when day dawned*, — a group of words which we recognize as a **clause**, since it contains a **subject** (*day*) and a **predicate** (*dawned*).

The sentence then consists of **two clauses.** The first (*the chief arose*) is **independent**, — that is, it could stand alone as a complete sentence. This is called the **main clause**, since it makes the main statement which the sentence is intended to express.

The second clause (*when day dawned*) is a mere adverbial modifier of the predicate of the main clause (*arose*), and cannot stand by itself as a complete sentence. Hence it is called a **dependent** or **subordinate clause.**

A sentence made up in this manner is called a **complex sentence.**

196. A Complex Sentence consists of two or more Clauses, at least one of which is Subordinate.

197. Separate each of the following complex sentences into the main clause and the subordinate clause: —

War was declared with Spain while McKinley was president.
I will send you the money when I get my pay.
Before the firemen arrived, the building fell.
He sprang to his feet as he spoke.

In each of these sentences the **subordinate clause** is an **adverbial modifier** of the **predicate**. See if you can replace it by an **adverbial phrase.**

198. A subordinate clause that serves as an adverbial modifier is called an Adverbial Clause.

199. Adverbial clauses may be introduced by adverbs of place, time, or manner: as, — *where*, *whither*, *whence*, *when*, *while*, *before*, *after*, *until*, *how*, *as*.

200. Adverbial clauses are often introduced by the conjunctions *because*, *though*, *although*, *if*, *that* (*in order that*, *so that*), etc.

These are called **subordinate conjunctions** because they join the subordinate clause to the main clause.

EXERCISE.

Separate each complex sentence into the main and the subordinate clause. Mention the adverbs or conjunctions that connect the clauses.

1. King Robert was silent when he heard this story.
2. He laughed till the tears ran down his face.
3. When the Arabs saw themselves out of danger, they slackened their pace.
4. We advance in freedom as we advance in years.
5. When I came back I resolved to settle in London.
6. As he approached the stream, his heart began to thump.
7. He struggled on, though he was very tired.
8. I consent because you wish it.

CHAPTER LI.

RELATIVE PRONOUNS.

201. Examine the following **complex sentence** : —

The officer shot the soldier who deserted.

The two **clauses** are : —

(1) the main statement, "The officer shot the soldier";

(2) the subordinate clause, "who deserted."

If we examine this subordinate clause, we see that its subject *who* is a **pronoun**, for it serves to take the place of a noun ; that is, it designates the soldier without naming him. The pronoun *who*, then, is the subject of the subordinate clause, and at the same time **connects** the subordinate with the main clause.

The method by which the pronoun *who* connects the subordinate clause with the main clause is by attaching itself directly in meaning to the noun *soldier*.

In other words, *who* is a pronoun which serves as the subject of a verb and which, at the same time, refers definitely back to a noun in another clause. On account of this referring backward, *who* is called a **relative pronoun.**

202. Relative Pronouns connect dependent clauses with main clauses by referring directly to a substantive in the main clause. The substantive to which a relative pronoun refers is called its Antecedent.

203. Other **relative pronouns** are *whose*, *whom*, *which*, *that*.

Harry has lost a knife *which* belongs to me.
I have a friend *whose* name is Arthur.
The girl *whom* you saw is my sister.
Tell me the news *that* you have heard.

EXERCISES.

I.

Separate each sentence in § 203 into the main and the subordinate clause, and give the subject and the predicate of each clause.

In these sentences the relative pronoun is sometimes a subject, sometimes an object, and once a genitive. See if you can distinguish.

II.

Fill each blank with a relative pronoun, and mention its antecedent.

1. The house ____ stands yonder belongs to Colonel Carton.
2. Are you the man ____ saved my daughter from drowning?
3. The sailor's wife gazed at the stately ship ____ was taking her husband away from her.
4. A young farmer, ____ name was Judkins, was the first to enlist.
5. Nothing ____ you can do will help me.
6. The horses ____ belong to the squire are famous trotters.
7. James Adams is the strongest man ____ I have ever seen.
8. My friend, ____ we had overtaken on his way down town, greeted us cheerfully.
9. Behold the man ____ the king delighteth to honor!
10. That is the captain ____ ship was wrecked last December.

III.

Pick out each relative pronoun in the following sentences, and mention its antecedent.

Divide each sentence into its clauses, — main and subordinate, — and give the subject and the predicate of each clause.

1. A sharp rattle was heard on the window, which made the children jump.

2. The small torch that he held sent forth a radiance by which suddenly the whole surface of the desert was illuminated.

3. He that has most time has none to lose.

4. Gray rocks peeped from amidst the lichens and creeping plants which covered them as with a garment of many colors.

5. The enclosed fields, which were generally forty feet square, resembled so many beds of flowers.

6. They that reverence too much old times are but a scorn to the new.

7. The morning came which was to launch me into the world, and from which my whole succeeding life has, in many important points, taken its coloring.

8. Ten guineas, added to about two which I had remaining from my pocket money, seemed to me sufficient for an indefinite length of time.

9. He is the freeman whom the truth makes free.

10. There was one philosopher who chose to live in a tub.

11. Conquerors are a class of men with whom, for the most part, the world could well dispense.

12. The light came from a lamp that burned brightly on the table.

13. The sluggish stream through which we moved yielded sullenly to the oar.

14. The place from which the light proceeded was a small chapel.

15. The warriors went into battle clad in complete armor, which covered them from top to toe.

16. She seemed as happy as a wave
That dances on the sea.

17. He sang out a long, loud, and canorous peal of laughter, that might have wakened the Seven Sleepers.

18. Thou hadst a voice whose sound was like the sea.

19. Many of Douglas's followers were slain in the battle in which he himself fell.

CHAPTER LII.

ADJECTIVE CLAUSES.

204. Examine the following sentences : —

A *courageous* man will not desert his friends.
A man *of courage* will not desert his friends.
A man *who has courage* will not desert his friends.

These three sentences express precisely the same idea, but in different ways.

In the first sentence we find the descriptive **adjective** *courageous*, belonging to the noun *man*.

In the second, the adjective *courageous* is replaced by the **adjective phrase** *of courage*, also belonging to *man*.

In the third, the adjective is replaced by *who has courage*. This group of words we recognize as a **clause** (not a phrase), since it consists of a subject (the relative pronoun *who*) and a predicate (*has courage*).

The clause *who has courage*, then, is closely attached to the noun *man* and has the force of an adjective. Such clauses are called **adjective clauses**.

205. The following examples illustrate the nature and use of **adjective clauses** and adjectives : —

Simple Sentence, with Adjective or Adjective Phrase	Complex Sentence, with Adjective Clause
A friend *in need* is a friend indeed.	A friend *who helps you in time of need* is a real friend.
A *sleeping* fox catches no poultry.	A fox *that does not keep awake* catches no poultry.
A *bad-tempered* man is a nuisance.	A man *who loses his temper continually* is a nuisance.

206. Most adjective clauses are **relative clauses**; that is, clauses introduced either by relative pronouns, or by relative adverbs of place or time (*where*, *when*, etc.).

The men, *who were five in number*, skulked along in the shadow of the hedge.

The fire *which the boys had kindled* escaped from their control.

The hat *that lies on the floor* belongs to me.

The town *where this robbery occurred* was called Northampton.

The time *when this happened* was six o'clock.

207. The substantive described, limited, or defined by a clause introduced by a relative pronoun is always the **antecedent** of the pronoun.

EXERCISE.

Find the adjective clauses.

What substantive does each describe or limit?

1. The careless messenger lost the letter which had been intrusted to him.

2. The merchant gave the sailor who rescued him a thousand dollars.

3. The officer selected seven men, veterans whose courage had often been tested.

4. My travelling companion was an old gentleman whom I had met in Paris.

5. The castle where I was born lies in ruins.

6. Alas! the spring which had watered this oasis was dried up.

7. The time that you have wasted would have made an industrious man rich.

8. A strange fish, which had wings, was this day captured by the seamen.

9. This happened at a time when prices were high.

CHAPTER LIII.

NOUN CLAUSES.

208. A Subordinate Clause may be used as a Substantive.

Compare the sentences that follow: —

Failure | is impossible.
That we should fail | is impossible.

These two sentences express the same thought in different words.

In the first sentence the subject is the **noun** *failure*.

In the second, the noun *failure* is replaced by a group of words, *that we should fail*, which we recognize as a **clause**, since it contains a subject (*we*) and a predicate (*should fail*). This **clause** is now the subject of the sentence.

209. Compare the sentences in the columns below: —

Noun as Subject	Clause as Subject
His ingratitude cut me to the heart.	That he should show such ingratitude cut me to the heart.
The yellowness of gold needs no proof.	That gold is yellow needs no proof.
His friendship for me shows itself in his actions.	That he is my friend shows itself in his actions.

210. Substantive clauses are very commonly introduced by *that*, which in this use is a **subordinate conjunction.**

They are used to express a variety of ideas, which will be particularly studied in later chapters.

211. Substantive clauses may be used in other noun constructions besides that of the subject.

Thus in examples 1 and 2 below, the noun clause is the **direct object** of a transitive verb; in 3 and 4 it is a **predicate nominative**; in 5 and 6 it is an **appositive.**

1. The sailor saw *that the ship was sinking.*
2. My father wished *that this tree should be cut down.*
3. My orders are *that we should set out at daybreak.*
4. My hope was *that some ship might be sighted.*
5. The thought *that help was near* kept our spirits up.
6. The Council issued an order *that the troops should disband.*

EXERCISES.

I.

Make sentences showing the use of nouns as subjects, direct objects (p. 91), predicate nominatives (p. 99), and appositives (p. 87).

II.

Find the noun clauses. Tell whether each is subject, direct object, predicate nominative, or appositive.

1. That some mistake had occurred was evident.
2. That republics are ungrateful is a common saying.
3. That fire burns is one of the first lessons of childhood.
4. That the fever was spreading became only too apparent.
5. I know that he has received a letter.
6. I wish that you would study harder.
7. From that moment I resolved that I would stay in the town.
8. Bassanio confessed to Portia that he had no fortune.
9. My opinion is that this story is false.
10. His decision was that the castle should be surrendered.
11. The saying that the third time never fails is old.
12. The lesson that work is necessary is learned early.

III.

Tell whether each sentence is compound or complex. Separate it into its clauses.

Point out the adjective, the adverbial, and the noun clauses.

1. All the birds began to sing when the sun rose.
2. The house stands where three roads meet.
3. He worked hard all his life that he might enjoy leisure in his old age.
4. The earth caved in upon the miner so that he was completely buried.
5. I will give you ten cents if you will hold my horse.
6. The wanderer trudged on, though he was very tired.
7. The only obstacle to our sailing was that we had not yet completed our complement of men.
8. Spring had come again, after a long, wet winter, and every orchard-hollow blushed once more with apple-blossoms.
9. A great stone that I happened to find by the seashore served me for an anchor.
10. If you will go over, I will follow you.
11. He would give the most unpalatable advice, if need were.
12. The first thing that made its appearance was an enormous ham.
13. As Pen followed his companion up the creaking old stair, his knees trembled under him.
14. Two old ladies in black came out of the old-fashioned garden; they walked towards a seat and sat down in the autumn landscape.
15. The brigand drew a stiletto and rushed upon his adversary. The man eluded the blow and defended himself with his pistol, which had a spring bayonet.
16. In the midst of this strait, and hard by a group of rocks called the Hen and Chickens, there lay the wreck of a vessel which had been entangled in the whirlpools and stranded during a storm.

CHAPTER LIV.

THE SAME WORD AS DIFFERENT PARTS OF SPEECH.

212. Words, as we learned at the outset, are merely signs of ideas: that is, **words stand for thoughts.** You have also learned into what **parts of speech** words are divided.

Naturally, the same word may stand for or express different kinds of thought under different circumstances.*

213. The same word may be sometimes one part of speech, sometimes another.

The meaning of a word in the sentence determines to what part of speech it belongs.

VERB	NOUN
We always *walk* to school.	Tom and I took a *walk*.
Tom and I *ride* almost every day.	The long *ride* was very tiresome.
You *attempt* to do too much.	The boy made a daring *attempt*.
Anchor the boat near the shore.	The *anchor* will not hold.
The farmer *ploughs* with a yoke of oxen.	The *ploughs* stood idle in the furrows.

The italicized words in the left-hand column are **verbs**; for they not only express action but also assert something.

The italicized words in the right-hand column make no assertion: they simply call the action or the implement by its name. They are therefore nouns.

214. Verbs and Nouns often have the same form in English; but they may always be distinguished by their different use.

* In such cases the words are often different in origin though identical in form. This distinction, however, is not important for beginners.

EXERCISES.

I.

Tell whether each of the italicized words is a noun or a verb. Give your reasons.

1. We sit in the warm shade and feel right well
   How the sap creeps up and the blossoms *swell.*
2. Like the *swell* of some sweet tune
   Morning rises into noon,
   May glides onward into June.
3. Use your chances while they *last.*
4. Shoemaker, stick to your *last.*
5. Down came squirrel, eager for his fare,
   Down came bonny blackbird, I declare!
   Little Bell gave each his honest *share.*
6. Not what we give, but what we *share,*
   For the gift without the giver is bare.
7. Heaped in the hollows of the grove, the autumn leaves lie dead,
   They rustle to the eddying gust and to the rabbit's *tread.*
8. All that *tread* the globe
   Are but a handful to the tribes
   That slumber in its bosom.
9. But what shall I gain by young Arthur's *fall?*
10. The woods decay, the woods decay and *fall.*

II.

Use these words in sentences, (1) as nouns, (2) as verbs: —

Walk, use, order, alarm, match, fish, fall, fire, light, taste, faint, pity, row, crowd, wrong, rest, plant, reply, ink, frame, frown, dawn, studies, pastures, comforts, struggles.

CHAPTER LV.

NOUNS AND ADJECTIVES.

215. The same word may often be used either as an **adjective** or as a **noun.**

The sense determines in every instance.

216. Compare the italicized words below: —

NOUNS	ADJECTIVES
Iron will float in mercury.	An *iron* anchor will hold the ship.
The miner digs for *gold.*	My uncle gave me a *gold* watch.
Leather is made of the skins of animals.	The ancients commonly used *leather* bottles.
The street was paved with *stone.*	The beggar sat down on the *stone* floor.
A *brick* fell on the mason's head.	The boy fell down on the *brick* sidewalk.
Smith is a *millionaire.*	The *millionaire* banker built a splendid house.
Tom is going to *college.*	Tom's *college* studies are too hard for him.

The italicized **nouns** in the first column are used in the second column to describe objects, that is, as **adjectives.**

217. On the other hand, words that are usually **adjectives** may be used to name persons or things. They are then **nouns.** Thus, —

ADJECTIVES	NOUNS
Old men can give advice.	The *old* should be our advisers.
Harry was a *cautious* rider.	The *cautious* are not always cowards.
Brave men are common.	Toll for the *brave!*

EXERCISES.

I.

Tell whether each of the italicized words is a noun or an adjective. Give your reasons.

1. God gives sleep to the *bad* in order that the *good* may be undisturbed.
2. Is thy news *good* or *bad?*
3. She shall be a high and *mighty* queen.
4. He hath put down the *mighty* from their seats.
5. Alexander was a *mighty* conqueror.
6. Give us some *gold*, good Timon! Hast thou more?
7. Man wants but *little* here below,
   Nor wants that *little* long.
8. The fairy wore a *little* red cap.
9. I heard thee murmur tales of *iron* wars.
10. Strike now, or else the *iron* cools.
11. Without haste, without rest,
    Lifting *better* up to *best.*
12. You are a *better* scholar than I.
13. I stand before you a *free* man.
14. The Star Spangled Banner, O long may it wave
    O'er the land of the *free* and the home of the *brave!*
15. Nature ne'er deserts the *wise* and *pure.*

II.

Make sentences of your own, using each of the words studied above, (1) as a noun, (2) as an adjective.

III.

Make sentences, using each of the following words, (1) as a noun, (2) as an adjective: —

Silver, copper, wood, crystal, leather, tin, bold, cruel, savage, generous, evil, right, wrong, studious, inexperienced, young.

CHAPTER LVI.

ADJECTIVES AND ADVERBS.

218. A number of adverbs are identical in form with adjectives: as, *fast*, *quick*, *slow*, *right*, *wrong*, *straight*, *cheap*, *sound*.

Adjectives	Adverbs
John is a *fast* runner.	John runs *fast*.
That action is not *right*.	He cannot hit the ball *right*.
The child was in a *sound* sleep.	The dog sleeps *sound*.
This is a *cheap* pair of skates.	I bought them *cheap*.
Your voice is too *low*.	You speak too *low*.

Note. — In the oldest form of English many adverbs ended in *-ë*, as if formed directly from adjectives by the addition of this ending. Thus, the adjective for *hot* was *hāt*, side by side with which was an adverb *hātë* (dissyllabic), meaning *hotly* or *in a hot manner*. In the fourteenth century (in Chaucer, for example) this distinction was still kept up. Thus, Chaucer used not only the adjective *hōt*, but also the dissyllabic adverb *hōtë*, meaning *hotly*. Shortly after 1400 all weak final *e*'s disappeared from the language. In this way the adverb *hotë*, for example, became simply *hot*. Thus these adverbs in *-ë* lost everything which distinguished their form from that of the corresponding adjectives. Hence in the time of Shakspere there existed, in common use, not only the adjective *hot*, but also the adverb *hot* (identical in form with the adjective but really descended from the adverb *hotë*). It was then possible to say not only "The fire is *hot*" (adjective), but "The fire burns *hot*" (adverb of manner).

The tendency in modern English has been to reduce the number of such adverbs by confining the form without ending to the adjective use and restricting the adverbial function to forms in *-ly*.

Thus, a writer of the present time would not say, in prose, "The fire burns *hot*," but "The fire burns *hotly*." A certain number of the old adverbs, identical in form with the corresponding adjectives, still remain in use, and students should take care not to regard these as erroneous.

In poetry, moreover, the language of which is usually more archaic than that of prose, adverbs of this kind are freely employed: as, —

The boy like a gray goshawk stared *wild*. [In prose: stared *wildly*.]

219. Several English words are sometimes Prepositions and sometimes Adverbs.

Prepositions (*Observe the object.*)	Adverbs (*No object.*)
The cat lay down *before* the fire.	You told me so *before.*
The brook runs *down* the mountain.	The horse fell *down* in the street.
The park lies *within* the city limits.	There is nobody *within.*
The cottage stands *by* the river.	Lay your book *by.* [That is, lay it *aside.*]

The **preposition** has an **object**, and thus may be easily distinguished from the **adverb**, which of course has none.

EXERCISE.

Study the italicized words and tell to what part of speech each belongs. Remember that the sense determines.

1. I must reach town *before* night.
2. I have met you *before.*
3. Is there anybody *within?*
4. *Within* this half hour will he be asleep.
5. The city stands on a hill *above* the harbor.
6. The sun shines *above;* the waves are dancing.
7. He went *by* the house at a great pace.
8. He passed *by* on the other side.
9. The horse was running *down* the road.
10. The lion lay *down* in his lair.
11. Come *quick!* We need your help at once.
12. Elton was a *quick* and skilful workman.
13. This remark cuts me to the *quick.*
14. *Hard* work cannot harm a healthy man.
15. A healthy man can work *hard.*
16. Jack rose *early*, for he meant to go a-fishing.

CHAPTER LVII.*

STRUCTURE OF SENTENCES.

220. You have learned the main facts relating to the structure of sentences. These facts will now be summed up for reference and review.

The elements which make up a **sentence** are (1) **subject**, (2) **predicate**, (3) **modifiers**, (4) the three **complementary elements**, predicate nominative, predicate adjective, object.

Out of these elements a single sentence of almost any length may be constructed.

221. The **simple subject** of a sentence is a noun or pronoun naming or designating the person, place, or thing that is spoken of (pp. 18, 21).

The **simple predicate** is a verb or verb-phrase expressing, in whole or in part, that which is said of the subject (pp. 18, 21).

Two or more simple subjects, with or without modifiers, may be joined to make a single **compound subject** (pp. 107, 108).

Two or more simple predicates with or without modifiers may be joined to make a single **compound predicate** (p. 110).

Either the subject or the predicate or both of them may be compound (p. 110).

The simple or compound subject, with modifiers, makes up the **complete subject**. The simple or compound

* This chapter summarizes what the pupil has already learned of the structure of sentences. It should be used for the purpose of a thorough and systematic review of this subject. The Exercises appended to the several chapters furnish material for analysis.

predicate, with modifiers or complementary elements, makes up the **complete predicate.**

222. **Modifiers** are of two kinds: adjective modifiers and adverbial modifiers (p. 53).

223. **Adjective modifiers** are: adjectives (p. 53), genitives (p. 86), appositives (p. 89), adjective phrases (p. 68), and adjective clauses (p. 120).

Any substantive in the sentence may take an adjective modifier.

224. **Adverbial modifiers** are of three kinds: adverbs (p. 53), adverbial phrases (p. 71), and adverbial clauses (p. 116).

Any verb may take an adverbial modifier.

225. The **complementary elements** serve to complete the meaning of the simple predicate (verb or verb-phrase).

They are the following: **predicate nominative** (p. 99), **predicate adjective** (p. 97), and **object** (pp. 90–94).

226. Certain expressions may be included in a sentence without being a part of its structure.

Such are: the **interjection** (p. 63), the **vocative** (p. 33).

227. **Sentences** may be **simple, compound,** or **complex** (pp. 113–116).

A **simple sentence** consists of a single statement, question, command (entreaty), or exclamation.

228. A **compound sentence** consists of two or more simple statements, questions, etc., which may or may not be joined by **coördinate conjunctions** (*and*, *or*, etc.).

Each of these statements, questions, etc., is a **clause** of equal rank in the sentence.

A **compound sentence,** then, consists of two or more **coördinate clauses** (p. 113).

229. A **complex sentence** consists of (1) a **main clause**, and (2) one or more **subordinate clauses** used as modifiers or as substantives (p. 115).

Subordinate clauses are also called **dependent clauses.**

A **subordinate clause** may be an **adjective clause** (p. 120), an **adverbial clause** (p. 116), or a **noun clause** (p. 122).

Noun clauses are also called **substantive clauses.**

A **noun clause** may be (1) the subject of a sentence, (2) an appositive, or (3) a complementary element, — predicate nominative or object (p. 123).

230. A **clause** is made up of the same elements that compose a sentence, — **subject, predicate, modifiers,** and **complementary elements.**

Two or more **clauses** may be joined to make one **compound clause,** just as two or more sentences may be joined to make one compound sentence.

231. There is in theory no limit to the length of a sentence.

(1) Since any noun or verb may be modified by a clause, a complex sentence may become very long and intricate.

For example, the predicate of a subordinate clause may be modified by another subordinate clause, and so on.

(2) A sentence may be both **compound** and **complex.**

Such a sentence may be made by joining together two or more complex sentences by means of a coördinate conjunction. It is called a **compound complex sentence.**

Every sentence, however long and complicated, may be resolved into the simple elements described in the preceding sections.

This process of resolving a sentence into its elements is called **analysis.**

A formula for analysis is given on page 134.

CHAPTER LVIII.*

FORM OF ANALYSIS.

232. In analyzing a simple sentence, the following order may be followed: —

(1) Divide the sentence into the complete subject and the complete predicate; (2) mention the simple subject and the simple predicate; (3) mention the modifiers of the subject and of the predicate, and describe each modifier; (4) mention the complementary elements, — predicate nominative, predicate adjective, object; (5) mention by themselves all interjections or vocatives, since these have nothing to do with the structure of the sentence.

233. In analyzing a compound sentence —

(1) Divide the sentence into its clauses, and mention the conjunctions that connect them.

(2) Analyze each clause as if it were a simple sentence.

234. In analyzing a complex sentence —

(1) Divide it into its clauses, and tell which is the main and which is the subordinate clause.

(2) Analyze the main clause, mentioning the subordinate clause in its proper place as a modifier or as a substantive.

(3) Analyze the subordinate clause.

(4) If the sentence is both compound and complex, divide it into the several complex sentences of which it is composed, and analyze each of these as above.

* The exercises which precede afford abundant opportunity for practice in the analysis of sentences of various kinds. At this stage of his studies, the pupil should not be required always to analyze sentences to their very dregs, nor should he be expected to analyze any sentence that is so complicated as to be puzzling.

Part II.

CHAPTER LIX.

INFLECTION.

235. At the very outset (p. 1) we learned that words may change their form to indicate some change in the sense.

Thus the nouns *George, John, Smith, dog, carpenter, farmer,* may change their form to the genitive by the addition of *'s.* The verbs *walk, tell, recite* may change their form to *walks, tells, recites,* or *walked, told, recited.*

Such a change of form is called **inflection,** and a word is said to be **inflected** when it changes its form to indicate some change in its meaning.

Inflectional change always indicates some change in meaning.

236. We have already studied * a considerable number of the inflectional changes which words undergo in the expression of thought. (See the chapters on the plural of nouns and pronouns and those on the genitive of nouns and pronouns.)

We must now consider systematically the various **inflections** of English words, and with this study the chapters that immediately follow will be chiefly occupied.

* At this point the teacher may find it useful to make a systematic review of pages 77–84, 90–93, with special attention to the nature of inflection as illustrated by the singular and plural, by the genitive, and by the case-forms of pronouns. The extent and thoroughness of the review will naturally depend on the needs of the pupils, but some such recapitulation of what has already been learned about inflections will usually be found worth while.

CHAPTER LX.*

SUMMARY OF INFLECTIONS.

237. Before studying inflection in detail, we must consider the various kinds of inflectional change of which English words are capable.

In many languages the forms of inflection are numerous and difficult.

Thus a Roman schoolboy had to learn more than a dozen different forms for every adjective, and children in ancient Greece had to know as many different forms not only of the adjective, but even of the definite article.

A thousand years ago our own language also abounded in inflections, but in the course of time most of these have disappeared, so that modern English is one of the least inflected of languages.

238. The inflection of a **substantive** is called its **declension**; that of a **verb**, its **conjugation.**

239. **Nouns** and **pronouns** have inflections of **number** which show whether they refer to one person or thing or more than one.

There are two numbers, the **singular** and the **plural.**

240. **Pronouns** have inflections of **gender** to show the sex of the objects which they designate.†

* This chapter, like Chapter II (on the Parts of Speech) is intended for reading and reference. It should not be committed to memory at this point. It may also be used as a summary when the subject of inflection is reviewed. See pages 203, 258, foot-notes.

† Strictly speaking some of the pronominal forms for different genders are in fact distinct words, not inflectional variations. These words, however, are so associated with each other in our minds that they may be conveniently treated as inflections. See page 153, foot-note.

There are three genders, the **masculine**, the **feminine**, and the **neuter**. (See p. 138.)

241. **Nouns** and **pronouns** have inflection of **case** to show their relations to verbs or prepositions, and sometimes to other nouns.

English has three cases: the **nominative** (or subject case), the **objective** (or object case), and the **genitive** (or possessive case).

The nominative and objective of nouns are always the same, but some pronouns show a difference of form between these two cases. (See p. 153.)

242. Many **adjectives** have inflections of **comparison** which show in what degree of intensity the quality that they designate exists.

There are three degrees of comparison: the **positive**, the **comparative**, and the **superlative**. (See p. 175.)

Many **adverbs** also have inflections of **comparison**.

243. Verbs have inflections of **tense** to show the **time** of the action or state which they assert. (See p. 204.)

There are two inflectional tenses, the **present** (for present time) and the **preterite** (for past time).

Future time and certain varieties of past time are indicated by verb-phrases.

244. **Verbs** have inflections of **mood** to indicate the manner in which they express action.

There are three moods: the **indicative** (which is used in most sentences), the **imperative** (which expresses a command or entreaty), and the **subjunctive** (which has certain special uses).

Other varieties of action are expressed by verb-phrases.

245. The **voice** of a verb (**active** or **passive**, see p. 245) is distinguished in English by means of verb-phrases.

CHAPTER LXI.

GENDER.

246. Gender is distinction according to sex.

Male beings, whether men or animals, are of the Masculine Gender; female beings are of the Feminine Gender; things without animal life are of the Neuter Gender.

Neuter is a Latin word for "neither." Things without animal life are of the neuter gender because they are *neither* masculine nor feminine.

247. In accordance with the definitions just given, English nouns and pronouns are said to be of the Masculine, the Feminine, or the Neuter Gender.

1. A noun or pronoun denoting a male being is of the Masculine Gender.

EXAMPLES: man, bull, ram, Charles, John, bishop, governor, general, actor, carpenter, mason.

2. A noun or pronoun denoting a female being is of the Feminine Gender.

EXAMPLES: woman, cow, ewe, Mary, Harriet, lady, seamstress, governess.

3. A noun or pronoun denoting a thing without animal life is of the Neuter Gender.

EXAMPLES: rock, tree, house, money, book, wood, machine, castle, mountain, glass, wood.

A noun or pronoun that may be either masculine or feminine is sometimes said to be of **common gender.**

EXAMPLES: cat, puppy, goat, sheep, nurse, physician, friend, companion.

248. The rules in § 247 are important in one particular only: with regard to the form and meaning of **pronouns**, for English nouns have no inflection of gender. If we hear the sentence

John lost *his* dog,

we know that the pronoun *his* refers to *John*, for both *John* and *his* are of the masculine gender.

Again, in the sentence

John helped Mary find *her* dog,

the pronoun *her* refers, of course, to *Mary*, and not to *John;* for both *Mary* and *her* are feminine, and *John* is masculine.

Accordingly, we have the following important general rule for the gender of pronouns: —

249. A Pronoun must be in the same Gender as the Noun for which it stands or to which it refers.

250. The only pronouns that indicate **difference of gender** are the following: —

Masculine: *he, his, him.*	Feminine: *she, her, hers.*
Neuter: *it, its, which.*	Masculine or Feminine: *who, whom, whose.*

All other pronouns may refer to nouns of any gender. Such are: *I; you; they, their, them; either, neither.*

I like *Charles* and *John* because *they* are polite. [Masculine.]

I like *Mary* and *Kate* because *they* are polite. [Feminine.]

I like *Charles* and *Mary* because *they* are polite. [Masculine and Feminine.]

I like *apples* and *pears* because *they* are juicy. [Neuter.]

I do not like *Charles* and *Mary* because *neither* of *them* is agreeable. [Masculine and Feminine.]

EXERCISES.

I.

In the following sentences point out all the pronouns; tell the gender of each, and mention the noun to which each refers.

1. The horse was injured in one of his hind legs.
2. Esther was going to see if she could get some fresh eggs for her mistress's breakfast before the shops closed.
3. All speech, even the commonest speech, has something of song in it.
4. Sam ran out to hold his father's horse.
5. "Now, Doctor," cried the boys, "do tell us your adventures!"
6. Our English archers bent their bows,
   Their hearts were good and true,
   At the first flight of arrows sent,
   Full fourscore Scots they slew.
7. The bridegroom stood dangling his bonnet and plume.
8. Emma was sitting in the midst of the children, telling them a story; and she came smiling towards Erne, holding out her hand.

II.

Fill each blank with a noun or a pronoun. Tell its gender, and give your reason.

1. The poet had written —— last song.
2. —— swept the hearth and mended the fire.
3. The old farmer sat in —— arm-chair.
4. Tom lost —— knife; but Philip found ——.
5. Arthur and Kate studied —— lessons together.
6. The Indian picked up a stone and threw —— at the bird.
7. The tracks were so faint that —— could not be followed.
8. My aunt has sold —— horse to —— cousin.

CHAPTER LXII.

SPECIAL RULES OF GENDER. I.

251. Many nouns ordinarily of the Neuter Gender may become Masculine or Feminine.

1. Any **lifeless object** may be regarded as a **person** capable of thought, speech, and action. Thus, —

> *Mont Blanc* is the monarch of mountains;
> They crowned *him* long ago
> On a throne of rocks, in a robe of clouds,
> With a diadem of snow.

> My mother Earth!
> And thou fresh breaking Day, and you, ye Mountains,
> Why are ye beautiful? I cannot love ye.

2. One of the **lower animals** may be represented as thinking and speaking. So in fables.

3. Human **qualities, emotions,** and the like, are often regarded as persons. Thus, —

> *Hope* enchanted smiled, and waved *her* golden hair.
> *Revenge* impatient rose:
> *He* threw *his* blood-stain'd sword, in thunder, down.

252. The usage described in § 251 is called **personification,** and the things, animals, or qualities thus treated are said to be **personified.***

* The personification of lifeless objects is a natural tendency of the human mind, as may be seen from the talk of young children. The personification of abstract ideas is common in poetry and is the basis of all allegory. The personification of animals is perhaps a survival of a very early stage of culture when animals were regarded as capable of thought and speech.

253. The name of a personified quality or emotion is regarded as a **proper noun** and begins with a capital letter. So, often, in the case of a thing or animal that is personified. Thus, —

> Haste thee, nymph, and bring with thee
> *Jest* and youthful *Jollity*,
> *Sport*, that wrinkled *Care* derides,
> And *Laughter*, holding both his sides.

254. In referring to a **ship** or other vessel the pronouns *she* and *her* (not *it* and *its*) are regularly used.

Hence the nouns *ship*, *barque*, *brig*, *schooner*, and the like, may be regarded as of the **feminine** gender.

Thus, Admiral Byron, in describing the loss of the ship "Wager," writes as follows: —

> In the morning, about four o'clock, the ship struck. The shock we received upon this occasion, though very great, being not unlike a blow of a heavy sea, such as in the series of preceding storms we had often experienced, was taken for the same; but we were soon undeceived by her striking again more violently than before, which laid her upon her beam ends, the sea making a fair breach over her. In this dreadful situation she lay for some little time, every soul on board looking upon the present minute as his last; for there was nothing to be seen but breakers all around us. However, a mountainous sea hove her off from thence; but she presently struck again, and broke her tiller.

EXERCISES.

Find examples of personification in your Reader.

Why are some objects and qualities regarded as masculine and others as feminine?

CHAPTER LXIII.*

SPECIAL RULES OF GENDER. II.

255. The names of the **lower animals** (as *dog*, *horse*, *sheep*, *cat*, *butterfly*, *ant*) are variously treated with regard to their **gender.**

When it is necessary to distinguish the sex of animals (for example, in a treatise on natural history), care is taken to refer to them by means of the pronoun *he* or *she* according as the animal is male or female.

In ordinary speech, on the other hand, most large animals are referred to by means of the pronoun *he*, most insects and small animals by means of the pronoun *it*.

If, however, we wish to emphasize the fact that we are talking of **living beings,** we may use the pronoun *he* of any creature however small. So especially in fables.

256. In the use of the pronouns *who* and *which* with reference to the **lower animals,** there is considerable difference of usage. The general rule is to use *which;* but *who* is not uncommon, especially when an animal is thought of as an intelligent being.

Thus, one would always say "The *horse which* I bought yesterday is not very valuable"; even if one immediately added "*He* is not worth more than one hundred dollars." But the hunter in Scott's "Lady of the Lake," when addressing his gallant gray who had fallen exhausted after the stag hunt, might well have said "You, my gallant gray, *who* have carried me safely through so many perils, must now die in this lonely spot."

* This chapter is meant for reading and conversation. It is not to be committed to memory.

Such questions as this can never be settled by mere rules of grammar. The feeling of the speaker must decide in each case.

Thought gives laws to grammar; grammar does not govern thought.

257. *It* and *its* are often used in referring to very young children. Thus, —

The baby fell and hurt *its* head.

258. In older English the pronoun *his* was neuter as well as masculine. Hence in Shakspere, for example, *his* will often be found where in modern English *its* would be used. Thus, —

My life has run *his* compass.
That same eye did lose *his* lustre.

EXERCISES.

I.

Make sentences illustrating the gender of nouns and pronouns as follows: —

1. Use *he*, *she*, and *it* so that each shall refer to some noun in the proper gender.

2. Use the genitives *his*, *her*, *its* in the same way.

3. Use *they* to refer to two masculine nouns; to two feminine nouns; to two neuter nouns; to two nouns of different gender.

4. Use *I*, *my*, *thou*, *you* in sentences, and see if you can tell their gender.

5. Use, in properly constructed sentences, *who*, *whose*, and *whom* to refer to persons; *which* to refer to animals; *which* to refer to things.

CHAPTER LXIV.*

PLURAL OF NOUNS.

259. Substantives have inflection of **number.**

260. Most nouns form the Plural Number by adding *-s* or *-es* to the Singular.

EXAMPLES: crow, crows; flower, flowers; class, classes.

261. Sometimes the last letter of the singular form is changed before the ending *-s* or *-es* of the plural.

EXAMPLES: fly, flies; ally, allies; remedy, remedies.

In a very few words this change of letter indicates a change of sound.

EXAMPLES: calf, *plural* calves; half, *plural* halves; loaf, *plural* loaves; knife, *plural* knives.

EXERCISES.

Write in parallel columns the singular and the plural of —

a. Boy, girl, field, street, paper, book, pencil, brick, bell, door, hat, lesson, president, governor.

b. Fly, cry, reply, supply, ally, remedy, subsidy.

c. Toy, play, alley, donkey, ray, dray, survey, essay.

d. Calf, half, loaf, knife, wife, life.

Compare your four lists, and see if you can frame a rule for the plural of —

(1) nouns that end in *-y* after a consonant,

(2) nouns that end in *-y* after a vowel,

(3) nouns like *calf* and *knife*.

* At this point Chapter XXXI (pp. 77, 78) should be reviewed.

CHAPTER LXV.

IRREGULAR PLURALS. I.

262. A few nouns form an irregular plural in **-en.**

These are: ox, *plural* oxen; brother, *plural* brethren (more commonly, brothers); child, *plural* children.

In older English there were many more *n*-plurals than at present; as, *—eyen* (later spelled *eyne*), eyes; *ashen*, ashes; *daughtren*, daughters; *sistren*, sisters; *hosen*, hose.

263. A few nouns form the plural number not by adding a termination to the singular, but by a **change of vowel** in the word itself. These are: —

SINGULAR	PLURAL	SINGULAR	PLURAL
man	men	tooth	teeth
woman	women	goose	geese
merman	mermen	mouse	mice
foot	feet	louse	lice

Compound nouns of which the second part is *man* or *woman* belong to this class.

EXAMPLES: horseman, *plural* horsemen; washerwoman, *plural* washerwomen. So, Englishman, Frenchman, Dutchman.

Norman, however, has the plural *Normans.**

264. A few nouns have the **same form** in both singular and plural.

EXAMPLES: deer, sheep, swine, neat, (i.e. cattle).

My pet *deer* is dead.
The hunter saw a great herd of *deer.*
There are a hundred *sheep* in this flock.

* *German, Mussulman, Ottoman, dragoman, firman* are not compounds of *man.* Hence they make their plural in *-s: Mussulmans, Ottomans*, etc.

265. A few nouns have **two plurals.** Thus, —

SINGULAR	PLURAL
brother	brothers *or* brethren
penny	pennies (single coins) pence (collectively)
fish	fishes (singly) fish (collectively)
horse	horses (animals) horse (cavalry)
cloth	cloths (pieces of cloth) clothes (garments)
die	dies (for stamping) dice (for gaming)

In such cases there is always some difference in the meaning or the use of the two forms. *Brethren*, for example, is applied not to one's real *brothers*, but to one's associates in religion or some fraternal organization.

For full information as to particular words, a large Dictionary should be consulted.

The four *pennies* rolled along the floor.
The price of this thing is *fourpence*.
Mr. Thomas owns six *horses*.
The troop consisted of sixty *horse*.

266. Some **foreign words** that have been taken into English keep their **foreign plurals.** Many of them also make a plural by adding **-s** or **-es** after the English fashion.*

EXAMPLES: erratum, *plural* errata; memorandum, *plural* memoranda *or* memorandums; thesis, *plural* theses; parenthesis, *plural* parentheses; appendix, *plural* appendices *or* appendixes; **fungus**, *plural* fungi *or* funguses.

* The Dictionary should be consulted for such words.

CHAPTER LXVI.*

IRREGULAR PLURALS. II.

267. **Letters** of the alphabet, **figures** indicating number, and other **signs** add **-'s** in the plural.

You make your *u's* and your *n's* too much alike.
Dot your *i's* and cross your *t's*.
Mind your *p's* and *q's*.
Cross out all the *3's* and *4's*.
What queer looking *&'s!*
Be careful about your +*'s* and ×*'s*.

So also words when regarded merely as **things** spoken or written. Thus, —

You have omitted all the *and's*.
He writes all his *John's* with small *j's*.

268. A noun consisting of two or more words united into one is called a **compound noun.**

EXAMPLES: bookcase, teacup, railroad, window-pane, box-cover, handkerchief, commander-in-chief, father-in-law.

Such nouns make their plurals in various ways.

Sometimes only the first part of the compound is put into the plural form; sometimes only the last part; sometimes both parts are made plural.

Hatband, *plural* hatbands; bookcase, *plural* bookcases; snow-bird, *plural* snowbirds; spoonful, *plural* spoonfuls; mother-in-law, *plural* mothers-in-law; man-of-war, *plural* men-of-war; general-in-chief, *plural* generals-in-chief; man-servant, *plural* men-servants; woman-servant, *plural* women-servants.

* For study and reference.

269. The parts of a compound noun are sometimes connected by a hyphen (as in *box-cover*), sometimes written together without a hyphen (as in *teacup*), and sometimes written as separate words (as in *boat club*).

These differences are matters of custom, and usage varies much in different words of the same kind and sometimes in the same word. In cases of doubt the pupil should consult a good Dictionary.

270. Some nouns are seldom or never used in the plural number.

Such are many names of qualities (as *perseverance*, *indignation*, *wrath*, *satisfaction*), of sciences (as *astronomy*, *biology*), of forces (as *gravitation*, *electricity*), etc.

Many other nouns are confined to the singular in their general sense, but in some special meaning may take a plural. Thus, —

Iron (a metal), plural *irons* (fetters); *brass*, plural *brasses* (brass tablets); *glass*, plural *glasses* (drinking vessels, spectacles, etc.).

271. Some nouns are used in the plural number only.

Such are: scissors, pincers, tongs, lees, dregs, trousers, annals, billiards, proceeds.

272. A few nouns are plural in form, but singular in sense.

Such are: *news*, *gallows*, *measles*, *small-pox* (for *small pocks*), and some names of sciences (as *mathematics*, *physics*).

No *news* is good news.
The *measles* is a disease of children.

Most of these nouns were formerly plural in sense as well as in form. *News*, for example, originally meant "new things," and it was customary to write not "this news," but "these news."

In some words usage varies. Thus, *bellows* is sometimes regarded as a singular and sometimes as a plural.

CHAPTER LXVII.

IRREGULAR PLURALS. III.

273. With regard to the plural of proper names with the titles *Mr.*, *Mrs.*, *Miss*, and *Master* usage is as follows :

1. The plural of *Mr.* (*Mister*) is *Messrs.* (pronounced *Messers*). With this title the name itself remains in the singular. Thus, —

Mr. Smith, plural *Messrs.* (or *the Messrs.*) *Smith.*

2. The title *Mrs.* cannot be put into the plural. Hence the name itself receives the plural form. Thus, —

Mrs. Thompson, plural *the Mrs. Thompsons.*

3. In the case of *Miss*, sometimes the title is put in the plural, sometimes the name. Thus, —

Miss Smith, plural *the Misses Smith* or *the Miss Smiths.*

4. In the case of *Master* the title is put in the plural, the name itself remaining in the singular. Thus, —

Master Prescott, plural *the Masters Prescott.*

EXERCISES.

I.

Use in sentences the plurals of these nouns: —

1. Man, fisherman, deer, sheep, child, ox, penny, Miss Clark, Mr. Ray, Mrs. Ray, cattle, horseman, tooth, German, mouse.

2. Foot, brother (*both plurals*), Master Wilson, Miss Atkins, handful, son-in-law, man-of-war, bluebird, handkerchief.

Explain all the forms that you have used.

II.

Pick out the plural nouns, and give the singular when you can.

Mention any peculiar plurals that you find.

1. Riches do many things.
2. Tears and lamentations were seen in almost every house.
3. The skipper boasted of his catch of fish.
4. With figs and plums and Persian dates they fed me.
5. The rest of my goods were returned me.
6. The sheep were browsing quietly on the low hills.
7. The Messrs. Bertram were very fine young men.
8. The admiration which the Misses Thomas felt for Mrs. Crawford was rapturous.
9. He drew out the nail with a pair of pincers.
10. His majesty marches northwards with a body of four thousand horse.
11. Flights of doves and lapwings were fluttering among the leaves.
12. Down fell the lady's thimble and scissors into the brook.
13. The Miss Blacks lived, according to the worldly phrase, out of the world.
14. The day after came the unfortunate news of the queen's death.
15. No person dined with the queen but the two princesses royal.
16. I cannot guess at the number of ships, but I think there must be several hundreds of sail.
17. The Miss Bertrams continued to exercise their memories.
18. Weavers, nailers, ropemakers, artisans of every degree and calling, thronged forward to join the procession from every gloomy and narrow street.
19. Now all the youth of England are on fire.
20. Charles has some talent for writing verses.

CHAPTER LXVIII.

PERSONAL PRONOUNS. I.

274. Each of the following sentences has a **pronoun** for its subject: —

I walk. Thou walkest. He walks.

If we examine the sentences, we see at once that their subjects (the pronouns *I*, *thou*, *he*) do not all refer to the same person. *I* denotes the person who **speaks** the sentence; *thou* denotes the person who is **spoken to**; *he* denotes neither the speaker nor the person spoken to, but some third person, whom we may call the person **spoken of.**

Hence these pronouns are called **personal pronouns.**

275. **The Personal Pronouns serve to distinguish (1) the speaker, (2) the person spoken to, and (3) the person or thing spoken of.**

276. The personal pronouns are divided into three classes, as follows: —

Pronouns of the **first person** (denoting the **speaker**): *I;* plural, *we.*

Pronouns of the **second person** (denoting the person **spoken to**): *thou;* plural, *you* (or *ye*).

Pronouns of the **third person** (denoting the person or thing **spoken of**): masculine, *he;* feminine, *she;* neuter, *it;* plural (masculine, feminine, and neuter), *they.*

277. The several personal pronouns take various forms, according to their relation to other words in the sentence, that is, according to their **construction.**

We have already seen most or all of these forms in the preceding lessons. We will now collect them and arrange them in order; in other words, we will study the **inflection** or **declension** of the personal pronouns.

278. The personal pronouns are inflected as follows: *

THE PRONOUN OF THE FIRST PERSON: *I.*

	SINGULAR		PLURAL
Nominative	I	Nominative	we
Genitive	my *or* mine	Genitive	our *or* ours
Objective	me	Objective	us

THE PRONOUN OF THE SECOND PERSON: *thou.*

	SINGULAR		PLURAL
Nominative	thou	Nominative	you *or* ye
Genitive	thy *or* thine	Genitive	your *or* yours
Objective	thee	Objective	you *or* ye

THE PRONOUNS OF THE THIRD PERSON: *he, she, it.*

	SINGULAR			PLURAL
	Masculine	*Feminine*	*Neuter*	*Masculine, Feminine* and *Neuter*
Nominative	he	she	it	they
Genitive	his	her *or* hers	its	their *or* theirs
Objective	him	her	it	them

* What we regard as different forms of the same pronoun are sometimes distinct words (cf. p. 136, foot-note †). Thus, in the first person we have four distinct words: (1) *I*, (2) *my, mine, me*, (3) *we*, (4) *our, us;* in the second person, the plural is a different word from the singular. In the third person, all the singular forms except *she* belong together (*it* being for an older *hit*), but the plural is a distinct word.

CHAPTER LXIX.

PERSONAL PRONOUNS. II.

279. The pronouns of the first and second persons (*I* and *thou*) are of **common gender**; that is, they may be used for either male or female beings.

In the pronouns of the third person there is a distinction of **gender** in the **singular** (*he*, *she*, *it*); in the **plural**, however, the single form *they* serves for all three genders.

280. The forms *thou*, *thy*, *thine*, *thee*, and *ye* are seldom used except in poetry and in solemn language like that of prayer.

Members of the Society of Friends (commonly called Quakers) and of some other religious bodies use *thee* and *thy* in their ordinary conversation.

281. Except in poetry and in solemn language, *you*, *your*, and *yours* do duty for the **singular** number as well as for the **plural**. Thus, —

You are the best scholars in the class. [Plural.]
You are the best scholar in the class. [Singular in sense.]

When the forms *you* and *your* (or *yours*) are used in a singular sense, they are often said to be in the singular number. Yet *you*, whether singular or plural in sense, always takes the verb-forms that are used with plural subjects. Thus, —

You were my friend. *You were* my friends.

Such a form as *you was* is a gross error. It is best, therefore, to describe *you* as always **plural** in **form**, but as **singular** in **sense** when it refers to a single person or thing.

EXERCISES.

I.

Pick out the personal pronouns. Tell whether each is of the first, the second, or the third person. Mention the gender and number of each.

1. He was my friend, faithful and just to me.
2. Mahomet accompanied his uncle on trading journeys.
3. Our Clifford was a happy youth.
4. And now, child, what art thou doing?
5. I think I can guess what you mean.
6. Then boast no more your mighty deeds!
7. Round him night resistless closes fast.
8. I was in the utmost astonishment, and roared so loud that they all ran back in fright.
9. She listens, but she cannot hear
   The foot of horse, the voice of man.
10. He hollowed a boat of the birchen bark,
    Which carried him off from shore.
11. At dead of night their sails were filled.
12. Men at some time are masters of their fates.
13. Here is a sick man that would speak with you.
14. Why should we yet our sail unfurl?
15. I once more thought of attempting to break my bonds.
16. Our fortune and fame had departed.
17. The Hawbucks came in their family coach, with the blood-red hand emblazoned all over it.
18. The spoken word cannot be recalled. It must go on its way for good or evil.
19. He saw the lake, and a meteor bright
    Quick over its surface played.
20. I have endeavored to solve this difficulty another way.
21. The military part of his life has furnished him with many adventures.

22. He ambled alongside the footpath on which they were walking, showing his discomfort by a twist of his neck every few seconds.

23. Our provisions held out well, our ship was stanch, and our crew all in good health; but we lay in the utmost distress for water.

24. Sweet day, so cool, so calm, so bright—
The bridal of the earth and sky—
The dew shall weep thy fall to-night,
For thou must die.

25. Lend me thy cloak, Sir Thomas.

26. Captain Fluellen, you must come presently to the mines. The Duke of Gloucester would speak with you.

27. Madam, what should we do?

28. Worthy Macbeth, we stay upon your leisure.

29. Fair and noble hostess,
We are your guest to-night.

II.

Mention the case of each personal pronoun under I, above. Give your reasons.

III.

In Exercise I, pp. 8, 9, tell the person, number, and gender of each pronoun; then give its case with your reasons.

This exercise is called "parsing" words.

IV.

Use these personal pronouns in sentences of your own: —

Me, he, you (objective), him, she, us, ye, thou, my, mine, thee, its, yours, our, I, ours, their, it (nominative), thine, his, her (objective), it (objective), theirs, her (genitive), we, thy, your, you (nominative), hers, they, them.

CHAPTER LXX.

NOMINATIVE AND OBJECTIVE CASE.

282. Nouns and pronouns, as we have already learned, may change their form to indicate some of their relations to other words in the sentence.

Thus, the noun *man* has one form (*man*) when it is the **subject** or the **object** of a verb, another form when it indicates **possession.**

The *man* rides well. [Subject.]
The horse kicked the *man*. [Object.]
The *man's* name is Jones. [Possession.]

Such changes of form are said to indicate the **case** of the substantive.

283. Substantives have inflections of Case to indicate their grammatical relations to verbs, to prepositions, or to other substantives.

284. English grammar distinguishes three cases, — the **nominative** (or subject case), the **objective** (or object case), and the **genitive** (or possessive case).

285. A substantive that is the Subject of a verb is in the Nominative Case.

I am your son.
Thou art the man.
We are Americans.
The *bear* growled.
The *horse* gallops.
The *iron* sank.

286. A substantive that is the Object of a verb or preposition is in the Objective Case.

He wrongs *me*.
The laws protect *us*.
You sent *me* to *him*.
Smith gave *him money*.
Ye call *me chief*.
John has torn his *coat*.

287. There is no difference of form between the nominative and the objective case of nouns. Several pronouns, however, show such a difference.

Nom. Sing.	Obj. Sing.	Nom. Pl.	Obj. Pl.
I	me	we	us
thou	thee	ye (*or* you)	you (*or* ye)
he	him		
she	her	they	them
it	it		
who	whom	who	whom

EXERCISE.

In the following sentences pick out the subjects and objects and tell the case of each. Give your reasons.

1. Forth on his fiery steed betimes he rode.
2. A thick forest lay near the city.
3. When they met, they made a surly stand.
4. It is true, hundreds, yea thousands of families fled away at this last plague.
5. Some of these rambles led me to great distances.
6. When the moonlight nights returned, we used to venture into the desert.
7. He loaded a great wagon with hay.
8. With her two brothers this fair lady dwelt.
9. The lord of the castle in wrath arose.
10. The fair breeze blew, the white foam flew,
    The furrow followed free;
    We were the first that ever burst
    Into that silent sea.
11. A dense fog shrouded the landscape.
12. How he blessed this little Polish lady!

CHAPTER LXXI.*

PREDICATE NOMINATIVE.

288. An important **nominative** construction is the **predicate nominative,** already studied in pages 99–106.

289. A substantive standing in the predicate after an intransitive or passive verb and referring to the same person or thing as the subject is in the Nominative Case.

Such a substantive is called a Predicate Nominative.

290. This rule is very important in dealing with **pronouns.** With nouns it is of less practical value, since nouns have the same form for both nominative and objective.

RIGHT	WRONG
It is *I.* [Nominative.]	It is *me.* [Objective.]
Are you *he?*	Are you *him?*
It is *we* who call.	It is *us* who call.
That is *he.*	That is *him.*
It is *they.*	It is *them.*

291. The number of intransitive verbs that may be directly followed by a predicate nominative is not large. The commonest are *is* (*was*, and other forms of the copula), *become*, and *seem.*

Others are verbs or phrases closely resembling *become* or *seem* in sense: as, *grow*, *turn*, *prove*, *turn out*, *appear*, *look.*

This may appear a very simple *principle.*
The new mare proved a *treasure.*
He seems a very genteel, steady young *man.*

* Here Chapters XLII–XLVI should be reviewed.

292. **Pronouns** are seldom found in the predicate nominative except after *is*, *was*, or some other form of the copula. The subject is commonly the neuter pronoun *it*. Thus, —

It was I. [NOT: It was me.]
It is they. [NOT: It is them.]
It is we. [NOT: It is us.]

293. Certain transitive verbs in the **passive voice** may be followed by a predicate nominative. Thus, —

John was chosen *umpire*.
Washington was elected *president*.
This experienced soldier was appointed *general-in-chief*.

These are mostly verbs of *choosing*, *calling*, and the like.

294. The predicate nominative after passive verbs is sometimes preceded by the adverb *as*. Thus, —

He was regarded *as* a *hermit*.
Adams was selected *as arbitrator*.

295. After the phrases *to be* and *to become* the predicate nominative is very common. Thus, —

How should you like to be *I*?
I like best to be *myself*. I don't wish to be *you* or *he* or *she* or *anybody* else.
This hunter seemed to be an *Indian*.
The boy wishes to become a *sailor*.
This constant noise began to be a great *annoyance*.
Philip was thought to be an honest *lad*.

EXERCISES.

Review the Exercises on pages 100, 103, 105, 106.

CHAPTER LXXII.

NOMINATIVE IN EXCLAMATIONS.

296. A **noun or pronoun** may be used as an **exclamation** without a verb. Thus, —

Poor *John!* what can he do?
Poor, unfortunate *I!* whither shall I turn?
A *horse!* a *horse!* my kingdom for a horse!
Bananas! bananas! ripe *bananas!*
Nonsense! I don't believe a word of it.
Courage, my friends! Help is at hand.

Such nouns and pronouns are called **exclamatory nominatives.***

297. The Nominative Case may be used in an Exclamation without a verb.

298. The exclamatory nominative should be carefully distinguished from the vocative, or nominative of direct address (p. 33).†

Poor John! What can you do? [Vocative.]
Poor John! What can he do? [Exclamatory Nominative.]

In the first sentence, the speaker is directly addressing John; hence *John* is in the **vocative** construction.

In the second sentence, the speaker is talking about John, not addressing him; hence *John* is an **exclamatory nominative.**

* Some of these exclamatory nouns are really fragments of sentences. Thus, in the last sentence, "Courage!" may be regarded as the remnant of "Have courage!" or "Take courage!" No one, however, has a complete sentence in mind in using such exclamations. It is best, therefore, to regard the substantives as standing by themselves, and to treat them as exclamatory nominatives. Cf. page 191, foot-note.

† Here the chapter on the Vocative (pp. 33, 34) should be reviewed.

EXERCISES.

I.

Review Exercise II, p. 35.

II.

Pick out all the vocatives and all the exclamatory nominatives. Give your reasons in each case.

1. Roll on, thou deep and dark-blue ocean, roll!
2. Weapons! arms! what's the matter here?
3. Tartar, and Saphi, and Turcoman,
   Strike your tents and throng to the van.
4. Awake! what ho, Brabantio! thieves! thieves! thieves!
5. She, poor wretch! for grief can speak no more.
6. Fair daffodils, we weep to see
   You haste away so soon.
7. Weep no more, woful shepherds, weep no more.
8. O father! I am young and very happy.
9. O wonder! how many goodly creatures are there here!
10. Milton! thou should'st be living at this hour.
11. Liberty! freedom! Tyranny is dead!
12. Farewell, ye dungeons dark and strong.

III.

Write sentences containing the following nouns (1) as vocatives, (2) as exclamatory nominatives. Use an adjective with each noun.

Mary, boy, hunter, Rover, Scott, woman, friend, comrades, king, sailor, Harry, winter, rain, father, brother.

IV.

Analyze the sentences in II. (In analyzing, a vocative or an exclamatory nominative should be mentioned by itself, and not treated as a modifier.)

CHAPTER LXXIII.*

GENITIVE OR POSSESSIVE CASE.

299. The Genitive Case of substantives denotes Possession.

300. The meaning and the common forms of the genitive case have already been studied (pp. 81–84).

301. The Genitive Case of most Nouns has, in the singular number, the ending *'s*.

EXAMPLES: the lion's head, the cat's paw, the horse's mane, the pirate's cave, George's book, Mary's father.

302. (1) **Plural nouns ending in *s* take no further ending for the genitive. In writing, however, an apostrophe is put after the *s* to indicate the genitive case.**

EXAMPLES: the lions' heads, the cats' paws, the boys' fathers, the horses' manes, the pirates' cave.

303. (2) **Plural nouns not ending in *s* take *'s* in the genitive.†**

EXAMPLES: the women's gloves, the children's lessons, the men's swords, fishermen's luck.

In older English the genitive of most nouns was written as well as pronounced with the ending *-es* or *-is*. Thus, in Chaucer, the genitive of *child* is *childës* or *childis;* that of *king* is *kingës* or *kingis;* that of *John* is *Johnës* or *Johnis*. The use of an apostrophe in the genitive is a comparatively modern device, and is due to a misunderstanding of the real nature of the genitive termination. Scholars at one time thought that the *s* of the genitive was a fragment of the pronoun *his:* that is, they took such a phrase as *George's book* for an abbreviated form of *George his book*. Hence they used the apostrophe before *s* to signify the supposed omission of part of the word *his*. Similarly, in the genitive plural, there was thought to be an omission of a final *es*: that is, such a phrase as *the horses' heads* was thought to be a shortened form of the *horseses* heads. Both these errors have long been exploded.

* Here pages 81–85 should be reviewed.

† With some of these nouns (as *geese*, *oxen*) the *of*-phrase is commonly used.

304. Nouns like *sheep*, *deer*, which have the same form in the plural as in the singular, ordinarily take *'s* in the genitive plural. Thus, —

The *sheep's* food consisted of turnips. [Singular.]
The *sheep's* food consisted of turnips. [Plural.]
The *deer's* horns were long and branched. [Singular.]
The *deer's* horns were long and branched. [Plural.]

305. In **scund** the genitive plural is almost always the same as the genitive singular. The use of the *s'* forms may, therefore, render our meaning doubtful. We should avoid them except when the connection makes the sense clear. An *of*-phrase may be used instead.

306. With regard to the genitive singular of nouns which end in *s* or an *s*-sound (such as *Jones*, *Julius*, *Midas*, *conscience*, etc.), there is much difference of usage both in speech and writing.

By the rule already given (§ 301), the genitive of these words would end in *'s*. Thus, —

Jones's house. *Midas's* golden touch.
Julius's victory over Pompey. For *conscience's* sake.

In practice, however, good writers and speakers do not always add *'s* in making the genitive of these *s*-words. The following statements agree with the best modern usage: —

(1) **Monosyllabic** nouns ending in *s* make their genitive singular in the regular way; that is, by adding *'s*. Thus, —

Jones's house. Mr. *Briggs's* name.
Watts's great invention, the steam-engine.

Most of the nouns that come under this rule are proper names, for English has many monosyllabic family names ending in *-s*.

(2) Nouns of **two or more syllables**, not accented on the last syllable, may make their genitive singular either in the regular way (by adding *'s*) or may take no ending in the genitive.

In the latter case the sound of the genitive form does not differ from the sound of the word itself, but, in writing, an **apostrophe** is added to indicate the genitive case. Thus, —

Mr. *Sturgis's* horse, OR Mr. *Sturgis'* horse;
Midas's golden touch, OR *Midas'* golden touch;
Julius's victory, OR *Julius'* victory;
Æneas's wanderings, OR *Æneas'* wanderings;
For *conscience's* sake, OR for *conscience'* sake.
Felix's sister, OR *Felix'* sister.

This rule applies to many English surnames as well as to a very large number of Greek and Latin proper names common in English writers.

(3) Nouns of **two or more syllables**, when accented on the last syllable, follow the rule for monosyllables. Thus, —

Laplace's mathematics, NOT *Laplace'* mathematics.
Alphonse's father, NOT *Alphonse'* father.

NOTE. — When the word following the genitive begins with *s* or an *s*-sound, the genitive loses its ending more easily than under other circumstances. Thus one is more likely to say *Julius' sister* than *Julius' brother*.

The use of an *of*-phrase enables one to avoid, at will, most of the difficulties that beset the genitive of *s*-nouns.

Thus, instead of balancing between *Julius's victory* and *Julius' victory*, we may say *the victory of Julius*.

307. Nouns that do not denote living beings are seldom used in the genitive. They commonly replace this form by a phrase with a preposition (usually *of*).

In accordance with this rule we should say: —

the handle *of the door*, NOT the *door's* handle;
the cover *of the book*, NOT the *book's* cover;
the siege *of Rome*, NOT *Rome's* siege;
the great fire *in Chicago*, NOT *Chicago's* great fire;
the abuse *of power*, NOT *power's* abuse.

308. The *of*-phrase is often used, even with words that denote living beings, to avoid a harsh-sounding genitive.

Thus, "the horns *of the oxen*," "the wings *of the geese*," are preferred to "the *oxen's* horns," "the *geese's* wings."

309. In many cases either the genitive or the *of*-phrase may be used at will. In such instances the choice is a question of style, not of grammar.*

For example: the two phrases "Shakspere's style" and "the style of Shakspere" are both perfectly good English, and one is as agreeable in sound as the other.

The rule in § 307 is far from absolute. It is merely a brief statement of the tendency that appears to prevail among the best modern writers and speakers, and it is subject to frequent exceptions. The use of the genitive was formerly much more extensive than now, and many phrases like *at swords' points, at my fingers' ends, from year's end to year's end, for mercy's sake* (and other phrases with *sake*), still survive in good use. Besides, usage is not yet uniform. Some writers go much farther than others in retaining the genitive, and it often happens that the choice between the two forms of expression is a matter of taste. There can, however, be no hesitation in condemning such expressions as "New York's population has increased rapidly," "Chicago's new mayor," or "Boston's Public Library," as in very bad taste. All this applies to prose only; the poets still use the genitive with perfect freedom.

* Compare the remarks at page xvii, on the distinction between questions of grammar and questions of style.

EXERCISES.

I.

Attach a noun to the genitive of each of these names. Thus, —

Smith. Smith's stable.

Jones, Thomas, Gibbs, Cyrus, Charles, Cæsar, Julius, Mr. Converse, Mr. Conners, Mrs. Ross, Charles Foss, Antonius, Brutus, Cassius, Mr. Anthony Brooks, J. T. Fields, Romulus, Remus, Mr. Strangways, Mrs. Smithers, Matthew, John Matthews, Dr. Morris, Maurice, Lord Douglas, Dr. Ellis, James, Francis, Frances, Eunice, Felix, Rose.

II.

Use in sentences the phrases that you have made in I.

III.

Review Exercise II, p. 85.

IV.

Attach a noun to the genitive, singular and plural, of each of these words (as in I, above): —

Horse, man, woman, child, fish, gentleman, deer, sheep, bird, wolf, calf, tiger, snake, badger, fly, spy, turkey, donkey, ally.

V.

In Exercises I, IV, pp. 82, 83, pick out all the genitives and all the *of*-phrases and tell to what noun or pronoun each belongs.

VI.

In each sentence in Exercises I, IV, pp. 82, 83, substitute, orally, an *of*-phrase for a genitive or a genitive for an *of*-phrase, as the case may be, and tell whether the sentence as thus changed is good or bad English.*

* In some of the sentences either form is permissible.

CHAPTER LXXIV.*

CASE OF APPOSITIVES.

310. An Appositive is in the same case as the substantive which it limits or defines.

Thus, an appositive limiting either the subject or a predicate nominative is in the nominative case; an appositive limiting an object is in the objective case.

311. What is the case of the **appositive** in each of the following sentences?

1. Our friends (*the Indians*) left us at this point.
2. We, the *people*, protest against this injustice.
3. I, your *chief*, bid you disperse.
4. Philip Smith, a young *boatman*, was drowned yesterday.
5. Three members of the club, *John* and *Charles* and *I*, refused to vote for the admission of Joe Dalling.
6. We sat in the firelight, *you* and *I*.
7. My friend, *he* who had stood by me in a thousand dangers, was no more.
8. We drove off the enemy, *horsemen* and *footmen*.
9. This rule applies to three of us, — *you* and *Jack* and *me*.
10. Nobody misses us, *you* and *me*.

As these examples show, the rule for the case of appositives is important with respect to **pronouns**.

312. An apparent exception to the rule for the agreement of the appositive is seen in such sentences as follow: —

Smith the *grocer's* dog bit me. [NOT: *Smith's* the grocer's dog.]
My *friend William's* boat is stove.
Our *daughter Mary's* hair is brown.

* Here pages 87–89, 90, 91 should be reviewed.

Here the genitive ending is added to the appositive only, and not to each noun. In other words, the whole phrase (*Smith the grocer, my friend William, our daughter Mary*) is treated as if it were a single noun.

313. A phrase ending with an appositive may be put into the genitive by adding the genitive ending to the appositive.

EXERCISES.

I.

Review the Exercises on page 88. Explain the case of each appositive.

II.

Pick out the appositives.

Explain the case of each.

1. I visited my old friend and fellow-traveller, Mr. Henshaw.
2. At length the day dawned, — that dreadful day.
3. This is one Lucianus, nephew to the king.
4. So off they scampered, man and horse.
5. The north wind, that welcome visitor, freshened the air.
6. I see him yet, the princely boy!
7. His prayer he saith, this patient, holy man.
8. The vices of authority are chiefly four: delays, corruption, roughness, and facility.
9. 'T is past, that melancholy dream!
10. Campley, a friend of mine, came by.
11. The mayor, an aged man, made an address.
12. He lent me his only weapon, a sword.
13. Captain William Robinson, a Cornishman, commander of the "Hopewell," a stout ship of three hundred tons, came to my house.

Analyze each of the sentences above (see p. 89).

CHAPTER LXXV.

INDIRECT OBJECT.

314. Examine the following sentence : —

John sent a letter.

Here the transitive verb *sent* is followed by its **direct object**, *letter*.

If we wish, however, to mention the **person to whom** John sent the letter, we can do so by inserting a noun or pronoun immediately after the verb. Thus, —

John sent *Mary* a letter.

The transitive verb *sent* will then have **two objects** : —

(1) its **direct object**, *letter ;*

(2) an **indirect object**, *Mary*, denoting the **person to whom** John sent the letter, — that is, the person toward whom is directed the action expressed by the rest of the predicate.

Other examples of verbs with (1) a **direct object** only, and (2) both a **direct** and an **indirect object**, may be seen in the following sentences : —

Direct Object only	Direct Object and Indirect Object
My father gave money.	My father gave the *sailor* money.
I sent a message.	I sent *him* a message.
Thomas lent his knife.	Thomas lent *Albert* his knife.

315. **Some transitive verbs, from the nature of their meaning, may take two objects, a Direct Object and an Indirect Object.**

The Indirect Object denotes the person or thing toward whom or toward which is directed the action expressed by the rest of the predicate.

316. The verbs that take an indirect object are, for the most part, those of *telling*, *giving*, *refusing*, and the like.

Such are: allot, assign, assure, bequeath, bring, deny, ensure, fetch, forbid, forgive, furnish, give, grant, guarantee, leave, lend, loan, pardon, pay, refund, refuse, remit, sell, show, spare, tell, vouchsafe, warrant.

317. The position of the indirect object is immediately after the verb. Thus, —

The merchant sold *him* the goods. [NOT: The merchant sold the goods *him*.]

The banker refused my *friend* credit. [NOT: The banker refused credit my *friend*.]

318. The Indirect Object is in the Objective Case.*

The force of this rule may be seen when a **pronoun** is an indirect object.

319. The indirect object may be recognized by the following test: —

It is always possible to insert the preposition *to* before the indirect object without changing the sense.

320. The indirect object is sometimes used without a direct object expressed. Thus, —

He told *John*.

Here *John* may be recognized as the indirect object by the test already given (§ 319, above): we may insert *to* before it without destroying the sense.

* In many languages the indirect object has a special form of inflection, called the *dative case*, which distinguishes it from the direct object. This was once true of English also; but, in the present poverty of inflection which marks our tongue, there is no distinction between the two except in sense.

EXERCISES.

I.

Fill each blank with an indirect object (noun or pronoun).

1. My sister gave —— a book.
2. A deserter brought —— news of the battle.
3. The king granted —— a pension of a hundred pounds.
4. Alfred will show —— his collection of postage stamps.
5. The governor paid —— the reward.
6. The prisoner told —— the whole story.
7. De Quincey's father left —— a large sum of money.
8. Our teacher granted —— our request.
9. Can such conduct give —— any satisfaction?
10. His indulgent father forgave —— his many faults.
11. The grocer refused —— credit.
12. The surly porter refused —— permission to enter the building.
13. Poor little Fido gave —— a piteous look.
14. I can spare —— ten dollars.

II.

In the following sentences pick out all the direct objects, and all the phrases in which the idea of the indirect object is expressed by means of *to*.

1. He by will bequeathed his lands to me.
2. The largest share fell to John.
3. To Mortimer will I declare these tidings.
4. He has told all his troubles to you.
5. Entrust your message to her.
6. Do you give attention to my words?
7. The judges awarded the prize to Oliver.
8. Do you ascribe this drama to Shakspere?
9. Show the drawing to your teacher.
10. The scout made his report to the officer.

III.

Make ten sentences containing the following verbs, each with both a direct and an indirect object: —

Sold, told, pays, sends, will bring, have brought, had shown, fetches, denied, lent.

IV.

In the following sentences find (1) the subjects, (2) the predicates, (3) the direct objects, (4) the indirect objects.

1. I shall assign you the post of danger and of renown.
2. The king ordered him a small present and dismissed him.
3. The thoughts of the day gave my mind employment for the whole night.
4. Miss Pratt gave Uncle Adam a jog on the elbow.
5. The king made me a present.
6. I will bring you certain news from Shrewsbury.
7. I will deny thee nothing.
8. Fetch me the hat and rapier in my cell.
9. Forgive us our sins !
10. My father gave him welcome.
11. I will not lend thee a penny.
12. The mayor in courtesy showed me the castle.
13. I shall tell you a pretty tale.
14. Vouchsafe me one fair look.
15. The reading of those volumes afforded me much amusement.
16. I have occasioned her some confusion, and, for the moment, a little resentment.
17. He 'll make her two or three fine speeches, and then she 'll be perfectly contented.
18. Voltaire, who was then in England, sent him a letter of consolation.
19. The evening had afforded Edmund little pleasure.
20. Mrs. St. Clair here wished the happy pair good morning.

CHAPTER LXXVI.

COMPARISON OF ADJECTIVES. I.

321. Examine the following sentences: —

John is *tall*.
Thomas is *taller* than John.
James is the *tallest* boy in the school.

In these sentences we observe that the same adjective appears in three different forms, — *tall*, *taller*, *tallest*.

The sense, too, changes as we add to the simple form *tall* the endings *-er* (making *tall-er*) and *-est* (making *tall-est*). Yet this variation of meaning does not affect the essential meaning of the adjective: John and Thomas and James are all three *tall*.

The difference, then, is not one of **kind** but one of **degree.**

In the first sentence we simply assert that John is *tall*, and we make no **comparison** of his tallness with the stature of anybody else.

In the second sentence we not only assert that Thomas is tall, but we **compare** his height with that of another person, asserting that he is *taller* than John.

In the third sentence we go still farther. We do not merely assert that James is tall, nor do we content ourselves with saying that he is *taller* than some other person, but we use the strongest form known to us to express his tallness: we say that he is the *tallest*.

These three forms which adjectives may assume are known as **degrees of comparison**; and they are called, respectively, the **positive**, the **comparative**, and the **superlative degree.**

322. The Degrees of Comparison of an Adjective indicate by their form in what degree of intensity the quality described by the adjective exists.

323. There are three Degrees of Comparison, — the Positive, the Comparative, and the Superlative.

324. The Positive Degree is the simplest form of the adjective and has no special ending.

It simply describes the quality without suggesting a comparison between the person or thing possessing it and any other person or thing.

Thus, the positive degree of the adjective *tall* is *tall*.

325. The Comparative Degree of an adjective is formed by adding the termination *-er* to the positive degree.

It indicates that the quality exists in the person or thing described in a higher degree than in some other person or thing.

Thus, the comparative degree of the adjective *tall* is *taller*.

326. The Superlative Degree is formed by adding *-est* to the positive degree.

It indicates that the quality exists in the highest degree in the person or thing described.

Thus, the superlative degree of the adjective *tall* is *tallest*.

327. Other examples of the comparison of adjectives are:

Positive Degree	Comparative Degree	Superlative Degree
strong	stronger	strongest
fair	fairer	fairest
quick	quicker	quickest
clear	clearer	clearest

CHAPTER LXXVII.*

COMPARISON OF ADJECTIVES. II.

328. In forming the **comparative** and **superlative** degrees by means of the endings *-er* and *-est*, the following rules of spelling should be observed: —

1. Adjectives ending in silent *-e* drop this letter before the comparative ending *-er* and the superlative ending *-est*. Thus, —

Positive Degree	Comparative Degree	Superlative Degree
fine	finer (*not* fine-er)	finest (*not* fine-est)
rare	rarer	rarest
rude	ruder	rudest
blithe	blither	blithest
polite	politer	politest

2. Most adjectives ending in *-y* change *y* to *i* before the endings *-er* and *-est*. Thus, —

Positive Degree	Comparative Degree	Superlative Degree
dry	drier	driest
holy	holier	holiest
worthy	worthier	worthiest
merry	merrier	merriest

3. Adjectives having a short vowel and ending in a single consonant double this before the endings *-er* and *-est*. Thus, —

Positive Degree	Comparative Degree	Superlative Degree
fat	fatter	fattest
thin	thinner	thinnest
hot	hotter	hottest

* This chapter is for reference only.

EXERCISES.

I.

Write in three columns the following adjectives in the three degrees of comparison : —

Bright, lowly, tall, smooth, rough, quick, nimble, fierce, black, able, subtle, crazy, mad, sane, muddy, wet, dry, red, sad, humble.

II.

Pick out such adjectives as are in the comparative or the superlative degree. Give the positive degree of each. Mention the substantive to which each belongs.

1. He was a bigger boy than I.
2. They were some of the choicest troops of his whole army.
3. The town is one of the neatest in England.
4. Life is dearer than the golden ore.
5. Byron was, at his death, but a year younger than Burns.
6. On the highest part of the mountain is an old fortress.
7. The storm of passion insensibly subsided into calmer melancholy.
8. The sternest sum-total of all worldly misfortunes is death.
9. Her astonishment now was greater than ever.
10. The air grew colder and colder; the mist became thicker and thicker; the shrieks of the sea-fowl louder and louder.

III.

Make sentences containing the following adjectives (1) in the positive degree; (2) in the comparative degree; (3) in the superlative degree: —

Fast, pure, low, clumsy, high, large, brown, ragged, cross, deep, cheery, merry, short, hungry, quiet, green, manly, noble, severe, handsome, lovely.

CHAPTER LXXVIII.

COMPARISON OF ADJECTIVES. III.

329. Many adjectives are compared, not by means of the endings *-er* and *-est*, but by prefixing the adverbs *more* and *most* to the positive degree.

He is a *more honorable* man than his neighbor. [NOT: He is an *honorabler* man than his neighbor.]

He is the *most honorable* man in the company. [NOT: He is the *honorablest* man in the company.]

Examples of comparison by means of *more* and *most* are the following: —

POSITIVE DEGREE	COMPARATIVE DEGREE	SUPERLATIVE DEGREE
difficult	more difficult	most difficult
splendid	more splendid	most splendid
horrible	more horrible	most horrible
capacious	more capacious	most capacious
magnificent	more magnificent	most magnificent

In this method of comparison, *more* and *most* are adverbs modifying the adjective before which they stand.

330. Comparison by means of *-er* and *-est* is called **inflectional** comparison.

Comparison by means of *more* and *most* is called **analytical** comparison.

331. Some adjectives may be compared in two ways: (1) by means of the endings *-er* and *-est*, and (2) by means of the adverbs *more* and *most*.

EXAMPLES: worthy, worthier, worthiest; OR, worthy, more worthy, most worthy.

Most adjectives, however, can be compared in only one way. It is usually short adjectives that are compared by means of *-er* and *-est*. Many adjectives of two syllables and most adjectives of three or more syllables admit only of comparison by means of *more* and *most*.

NOTE. — Comparison by means of *-er* and *-est* was formerly much more common than now. Thus, such forms as *famouser*, *famousest*, *honorabler*, *honorablest*, *difficulter*, and *difficultest*, which would not be allowable in modern English, occur in old writers.

The present tendency of our language is to decrease the use of inflectional and to increase the use of analytical comparison. It is well, however, to hold to such cases of *-er* and *-est* as are still in good use.

EXERCISE.

Find the comparatives and the superlatives.

1. The evening was more calm and lovely than any that yet had smiled upon our voyage.
2. The environs are most beautiful, and the village itself is one of the prettiest I ever saw.
3. Example is always more efficacious than precept.
4. The Edinburgh scholars of that period were more noted for clearness of head than for warmth of heart.
5. Nothing could be more bleak and saddening than the appearance of this lake.
6. The country became rougher, and the people more savage.
7. He sat down with a most gloomy countenance.
8. The Caliph remained in the most violent agitation.
9. A more extraordinary incident has seldom happened.
10. The wind was even more boisterous than usual.
11. The most elaborate preparations had been made.
12. The garret windows and housetops were so crowded with spectators that I thought in all my travels I had not seen a more populous place.

CHAPTER LXXIX.

COMPARISON OF ADJECTIVES. IV.

332. Several very common adjectives have irregular forms of comparison.

The most important of these irregular adjectives are:—

POSITIVE DEGREE	COMPARATIVE DEGREE	SUPERLATIVE DEGREE
bad (evil, ill)	worse	worst
far	farther	farthest
——	further	furthest
good	better	best
late	later, latter	latest, last
well (in health)	better	——
little	less, lesser	least
much, many	more	most

In some of these cases the comparative and superlative are different words from the positive, but they have been so long associated with it in the minds of all speakers and writers that they are felt to belong to it almost as much as if they were simply modifications of its form.

333. The adjective *old* has two forms (*older* and *elder*) for the comparative, and two (*oldest* and *eldest*) for the superlative.

The forms *elder* and *eldest* are used only with reference to the age of persons. They are further restricted (1) to certain nouns signifying relationship and (2) to the phrases *the elder* and *the eldest*. Thus,—

My *elder* brother is named Charles.

She has an *elder* sister.

Frank is the *eldest* of the cousins.

John is *older* than I.

The dog is *older* than his young master.

The *oldest* book may be the best.

Elder is sometimes a noun. Thus, —

Children should respect their *elders*.
The *elders* of the people took counsel.

334. *Next* is in form an old superlative of *nigh*, but it is used only in the special sense of "the very nearest," "immediately adjacent." Thus, —

My friend lives in the *next* house.
The landing of the troops took place on the *next* day.
Our lesson in geography comes *next*.

335. A few superlatives ending in *-most* are in more or less common use. With these, one or both of the other degrees are commonly wanting.

Positive	Comparative	Superlative
——	(former)	foremost
hind	hinder	hindmost
——	inner	inmost, innermost
(out, *adverb*)	outer	outmost, outermost
	(utter)	utmost, uttermost
(up, *adverb*)	upper	uppermost
——	——	endmost
——	nether	nethermost
top	——	topmost
——	——	furthermost
north	——	northmost
northern	(more northern)	northernmost
south	——	southmost
southern	(more southern)	southernmost
east, eastern	(more eastern)	easternmost
west, western	(more western)	westernmost

Note. — The ending *-most* is not the adverb *most*. It is a very old superlative ending *-mest* changed under the influence of the adverb *most*.

EXERCISE.

Find the comparatives and the superlatives.

1. He walked off without further ceremony.
2. A friend in the court is better than a penny in purse.
3. Cæsar has been called the foremost man of all this world.
4. The inquisitive prince passed most of his nights on the summit of his tower.
5. I must confess your offer is the best.
6. The worst minds have often something of good principle in them.
7. So doth the greater glory dim the less.
8. This island was at a greater distance than I expected, and I did not reach it in less than five hours.
9. There are two or three more pens in the box.
10. I ne'er had worse luck in my life!
11. Lead the way without any more talking.
12. He grows worse and worse.
13. I said an elder soldier, not a better.
14. Orlando approached the man and found it was his brother, his elder brother.
15. Present fears are less than horrible imaginings.
16. That is Antonio, the duke's eldest son.
17. A sad tale 's best for winter.
18. To fear the worst oft cures the worse.
19. The bird is perched on the topmost bough.
20. My title 's good, and better far than his.
21. I have three daughters; the eldest is eleven.
22. To weep is to make less the depth of grief.
23. He has his health, and ampler strength, indeed,
    Than most have of his age.
24. I will use my utmost skill in his recovery.
25. Brutus' love to Cæsar was no less than his.
26. My utmost efforts were fruitless.
27. We cannot defend the outer fortifications.

CHAPTER LXXX.

COMPARISON OF ADJECTIVES. V.

336. Some adjectives are, from their meaning, **incapable of comparison.** Thus, we can say:

The figure is *three-cornered.*

But it would be absurd to say:

That figure is *more three-cornered* than the other.
This is the *most three-cornered* of several figures.

For, if what we are describing is three-cornered at all, that is the end of it: there can be no degrees of triangularity. In general, then,

Adjectives which denote an absolute degree of a quality do not admit of comparison.

NOTE 1. — To this class are commonly said to belong such words as *perfect*, *straight*, *exact*, and the like; but such a statement is not quite accurate. If *perfect* is used in its strict sense, that is, to denote absolute perfection, it is, of course, impossible to compare it; for a thing which is perfect is perfect, and cannot be spoken of as *more perfect* or *most perfect*. But *perfect* has also another sense, namely, "partaking in a higher or lower degree of the qualities which make up absolute perfection," so that it is possible to describe one statue as more perfect than another, or one of three statues as the most perfect of them all. In this use, which is entirely unobjectionable, we simply admit that there is nothing in the world absolutely faultless or flawless, and assert that the three statues commented on approach ideal perfection in various degrees.

NOTE 2. — The question what adjectives are capable of comparison and what are incapable of comparison is not, strictly speaking, a question of grammar at all. It is a question either of logic (common sense) or of style. If, therefore, we say "This is the most three-cornered figure that I ever saw," we are, to be sure, talking nonsense, but our nonsense is quite grammatical, for no rule of grammar is violated. If, on the other hand we say "This is the three-corneredest figure that I have ever seen," we are both talking nonsense and violating a rule of grammar, since the word *three-corneredest* is not properly formed.

CHAPTER LXXXI.

COMPARISON OF ADVERBS.

337. **Adverbs, like adjectives, have three Degrees of Comparison: the Positive, the Comparative, and the Superlative.**

338. **Most adverbs are compared by means of *more* and *most*.** Thus, —

The wind blows *violently*. [Positive.]
The wind blows *more violently* than ever. [Comparative.]
The wind blows *most violently* in the winter. [Superlative.]

339. **A few adverbs are compared by means of the endings *-er* and *-est*.** Thus, —

POSITIVE	COMPARATIVE	SUPERLATIVE
cheap	cheaper	cheapest
dear	dearer	dearest
early	earlier	earliest
fast	faster	fastest
hard	harder	hardest
high	higher	highest
long	longer	longest
loud	louder	loudest
near	nearer	nearest
often (oft)	oftener	oftenest
quick	quicker	quickest
slow	slower	slowest
soon	sooner	soonest
sound (of sleeping)	sounder	soundest

Many comparatives and superlatives in *-er* and *-est* that are no longer allowable in prose are still used in poetry.

CHAPTER LXXXII.

IRREGULAR COMPARISON OF ADVERBS.

340. Several very common adverbs have irregular forms of comparison.

POSITIVE	COMPARATIVE	SUPERLATIVE
far forth	farther further	farthest furthest
ill (evil) badly	worse	worst
nigh	nigher	nighest next
well	better	best
late	later	latest last
little	less	least
much	more	most

These adverbs are in the main identical in form with the adjectives discussed in § 332, above.

Note, however:

(1) that *good* and *bad* are never adverbs;

(2) that *ill* and *well*, *better* and *best*, *worse* and *worst*, may be either adverbs or adjectives.

341. Some adverbs admit of either inflectional or analytical comparison.

342. Many adverbs are, from their meaning, incapable of comparison. Such are: —

(1) *here*, *there*, *then*, *so*, *now*, and the like;

(2) adverbs derived from adjectives that express a quality as absolute or complete (see p. 183, and notes).

EXERCISE.

In the following sentences select all the adverbs and tell what each modifies.

If the adverb is capable of comparison, give its three degrees. If its meaning makes it incapable of comparison, state that fact and give your reasons.

1. Youth seldom thinks of dangers.
2. To every man upon this earth
   Death cometh soon or late.
3. So the days passed peacefully away.
4. It would ill become me to boast of anything.
5. Delvile eagerly called to the coachman to drive up to the house, and anxiously begged Cecilia to sit still.
6. They came again and again, and were every time more welcome than before.
7. Perhaps this awkwardness will wear off hereafter.
8. And he, God wot, was forced to stand
   Oft for his right with blade in hand.
9. He heard a laugh full musical aloft.
10. The following morning Gertrude arose early.
11. She walks too fast, and speaks too fast.
12. The seamen spied a rock within half a cable's length of the ship, but the wind was so strong that we were driven directly upon it, and immediately split.
13. Was that the king that spurred his horse so hard?
14. "We know each other well."
    "We do, and long to know each other worse."
15. He came too late; the ship was under sail.
16. How slow this old moon wanes!
17. Your judgment is absolutely correct.
18. The tide rose higher and higher.
19. He swims energetically but slowly.
20. The courtiers were all most magnificently clad.

CHAPTER LXXXIII.

USE OF COMPARATIVE AND SUPERLATIVE.

343. It is a common mistake to use the **superlative** degree of adjectives and adverbs for the **comparative.**

In the following sentences the two degrees are correctly employed: —

> Smith is *the better* of the two men.
> Jones is *the best* of the three men.

In the first sentence two persons are compared, and the **comparative** degree is used; in the second, **more than two** persons are compared, and the **superlative** is used.

We should never think of saying "He is the *better* of the *three* men." It is, however, a common error to say "He is the *best* of the *two* men"; that is, to use the superlative when only two persons are spoken of, and when, therefore, the comparative is the proper form.

344. The Comparative Degree, not the Superlative, is used in comparing two persons or things.

The Superlative is used in comparing one person or thing with two or more persons or things.

345. In a few idiomatic phrases the rule given in § 344 is not observed.

Thus we say "He puts his *best* foot foremost," not "He puts his *better* foot foremost," although a man has but two feet.*

NOTE. — In older English the superlative was often used instead of the comparative.

* Compare "the *first* of the two men."

346. It is an error to use *more* and *most* before adjectives or adverbs that are already in the comparative or the superlative degree. Thus, such expressions as *more better*, *most best*, *the most proudest* are incorrect.

NOTE. — Double comparison was allowed in older English, but is not now in good use.

347. An adjective phrase may sometimes be compared by prefixing *more* and *most* to it. Thus, —

Your hat is *more in fashion* than mine. [*More in fashion* = *more fashionable.*]

The eldest son was *most in favor* with his father.

This plan is *more to my mind* than the other.

Usually, however, the effect of the comparative or the superlative degree is produced by inserting a comparative or superlative adjective with the noun of the adjective phrase. Thus, —

A person of respectability told me the story.

A person of still *higher* respectability told me this.

A person of *the highest* respectability told me this.

EXERCISES.

I.

Make sentences in which you use the following adjectives and adverbs correctly: —

Better, best, sooner, most agreeable, nimbler, nimblest, most, more, quicker, quickest, smallest, smaller, most interesting, slower, slowest, more accurate, most accurate.

II.

Analyze the sentences that you have made.

III.

Fill the blanks with adjectives or adverbs in the comparative or the superlative degree as the meaning requires.

Give the grounds of your choice in each case.

1. Tom and I are friends. Indeed he is the —— friend I have.

2. Which is the (more or most?) studious of your two sisters?

3. Both generals are brave, but the old— is of course the (more or most?) experienced of the two.

4. Of all the men in our company I think the very brave— was Corporal Jackson.

5. Texas is the large— of the United States.

6. Which is large—, Chicago or Philadelphia?

7. Mention the large— city in the world.

8. I don't know which I like (better or best?), — history or arithmetic.

9. Which do you like (better or best?), — history, arithmetic, or reading?

10. I like history —— than anything else.

11. Of all my studies I like history ——.

12. Which is the heavi—, a pound of feathers or a pound of gold?

13. Which is the heavi—, a pound of feathers, a pound of lead, or a pound of gold?

14. Jane is the tall— of the family.

IV.

Compare the following adverbs: —

Soon, often, badly, well, noisily, merrily, far, much, furiously.

V.

Use the superlative of each adverb in IV in a sentence of your own.

CHAPTER LXXXIV.

DEMONSTRATIVE PRONOUNS AND ADJECTIVES.

348. Each of the following sentences has a **pronoun** for its subject: —

This is a good knife. *That* is a tall man.

The words *this* and *that*, the subjects of these sentences, are obviously **pronouns**, for they **designate** some person or thing but do not give it a **name** (§ 25).

In their use in these sentences *this* and *that* resemble the personal pronouns of the third person. For *this* might be replaced by *it*, and *that* by *he*, without any very great change in the meaning. Thus, —

It is a good knife. *He* is a tall man.

This and *that*, however, are stronger and more definite than *it* and *he* would be.

The difference is that *this* and *that* appear to **point out** somebody or something. We can easily imagine the speaker as actually pointing with the finger as he utters the word.

For this reason *this* and *that* are called **demonstratives**, that is, "*pointing*" words (for *demonstrate* comes from a Latin word which means "to point out").

349. The Demonstratives are *this* (plural, *these*) and *that* (plural, *those*). They are used to point out or designate persons or things for special attention.

This is a red apple. *These* are tall buildings.
That is a Spanish soldier. *Those* were excellent oranges.
I do not like *that*. He is angry at *this*.

350. In the examples given above, the demonstratives are used **substantively** as subjects or objects.* But the same words may also be used to **limit** a noun.

This man is guilty of theft. *These* books are shabby.
That river runs rapidly. *Those* birds fly high.

In these sentences the demonstratives *this*, *these*, *that*, *those* are **adjectives.**

351. The Demonstratives may be used either as Pronouns or as Adjectives.

Other examples of **demonstrative adjectives** are: —

That picture is by Sir Godfrey Kneller.

Under *this* tree sat the sprightly old lady with her knitting-needles.

This brave duke came early to his grave.

Then turn your forces from *this* paltry siege.

That judge hath made me guardian to *this* boy.

EXERCISE.

Write twenty sentences, each containing a demonstrative (*this*, *that*, *these*, or *those*).

Examine each sentence, and tell whether you have used the demonstrative as a pronoun (substantively) or as a limiting adjective (adjectively).

* The pupil should not be directed to "supply nouns" in such sentences as those in §§ 348, 349. For example, it is unscientific to expand the first sentence in § 349 to "*This* (*apple*) is a red apple," and then to "parse" *this* as an adjective. It is even more objectionable to expand the third sentence by inserting *thing* (or the like) after *that*. The plan of "supplying" unexpressed words (as being "understood") tends to confuse real distinctions of language, and should never be resorted to when it can be avoided.

CHAPTER LXXXV.

INFLECTION OF DEMONSTRATIVES.

352. Demonstrative pronouns and adjectives have only the inflection of Number.

The nominative and objective cases are alike; the genitive is wanting and is replaced by *of* with the objective.

Singular		Plural	
Nom. and Obj.	this	Nom. and Obj.	these
Genitive	[of this]	Genitive	[of these]
Nom. and Obj.	that	Nom. and Obj.	those
Genitive	[of that]	Genitive	[of those]

353. Demonstratives have the same form for all three genders. Thus, —

That man; that woman; that tree.
This gentleman; this lady; this axe.
These boys; these girls; these hammers.
Those lords; those ladies; those castles.

EXERCISES.

I.

Tell whether each demonstrative below is a pronoun or an adjective. Mention its number and case.

1. This is the whole truth.
2. This apple is sour.
3. These men are brave.
4. That is a strange fish.
5. That story is false.
6. Are you sure of that?
7. John told me this.
8. These are facts.

II.

Pick out the demonstratives below. Tell whether each is used substantively (as a pronoun) or adjectively (as a limiting adjective).

1. These thoughts did not hinder him from sleeping soundly.
2. These are Clan-Alpine's warriors true.
3. Loth as they were, these gentlemen had nothing for it but to obey.
4. "Major Buckley," I said, "what horse is that?"
5. Nor yet for this, even as a spy,
   Hadst thou, unheard, been doomed to die.
6. Ill with King James's mood that day
   Suited gay feast and minstrel lay.
7. That horse's history would be worth writing.
8. All this was meant to be as irritating as possible.
9. These fertile plains, that softened vale,
   Were once the birthright of the Gael.
10. Many hundred large volumes have been published upon this controversy.
11. What a good old man that is!
12. That absolves me from any responsibility.
13. Jim will be sorry to hear of this.
14. To hear this beautiful voice after so long a silence — to find those calm, dark, friendly eyes regarding him — bewildered him, or gave him courage, he knew not which.
15. This murderous chief, this ruthless man,
    This head of a rebellious clan,
    Hath led thee safe, through watch and ward,
    Far past Clan-Alpine's outmost guard.
16. Those are terrible questions.
17. These were the strong points in his favor.
18. I'll fill these dogged spies with false reports.
19. These soldiers are Danes, those are Swedes.
20. Can you hesitate long between this and that?

CHAPTER LXXXVI.*

INDEFINITE PRONOUNS AND ADJECTIVES.

354. A number of words that resemble the **demonstratives** in their use are called **indefinites.**

EXAMPLES: each, every, either, both, neither, some, any, such, none, other, another, each other, one another.

Their use may be seen in the following sentences: —

Each of us has his own faults.
Every soldier carried a pike.
I do not dislike *either* of you.
He gave money to *both*.
Some birds cannot fly.
Give me *some* of that gold.
Such a villain is unfit to live.

From these examples it is clear that the indefinite pronouns and adjectives point out or designate objects, but less clearly or definitely than demonstratives do.

355. Most of the **indefinites** may be either **pronouns** or **adjectives.** But *none* is always a substantive in modern use, and *every* is always an adjective.

356. *Each other* and *one another* may be regarded as compound pronouns. They designate persons or things that stand in some kind of mutual relation. Thus, —

The children love *each other*.
They all fought with *one another*.

There is no real distinction between *each other* and *one another*. The rules sometimes given for such a distinction are not supported by the best usage and may be disregarded.

* This chapter is for reference.

357. *One* (genitive *one's*) is often used as a kind of indefinite personal pronoun; as, —

One does not like *one's* motives to be doubted.

All, several, few, many, and similar words are often counted among indefinites. They may be used as adjectives or as substantives.

Everybody, everything, anybody, anything, etc., may be called indefinite nouns.

EXERCISE.

Parse the indefinite pronouns, nouns, and adjectives.

1. They used to talk about each other's books for hours.
2. Some war, some plague, some famine they foresee.
3. The two armies encountered one another at Towton Field, near Tadcaster. No such battle had been seen in England since the fight of Senlac.
4. The morning was raw, and a dense fog was over everything.
5. Some wild young colts were let out of the stock-yard.
6. They tell one another all they know, and often more too.
7. Bate me some and I will pay you some.
8. I do not wish any companion in the world but you.
9. The big round tears coursed one another down his innocent nose.
10. Grace and remembrance be to you both.
11. I know it pleaseth neither of us well.
12. Each hurries toward his home.
13. Gentlemen both, you will mistake each other.
14. No such apology is necessary.
15. Does either of you care for this?
16. Mine honor is my life. Both grow in one.
17. The parcels contained some letters and verses.
18. Think you there was ever such a man?
19. A black day will it be to somebody.
20. Friend, we understand not one another.

CHAPTER LXXXVII.

THE SELF-PRONOUNS.

358. The English language possesses a number of **compound personal pronouns** of which the first part is one of the personal pronouns in some form, and the second part is the word *self*.

These are: myself, *plural* ourselves; thyself, yourself, *plural* yourselves; himself, herself, itself, *plural* themselves.

To these may be added *oneself*, more commonly written as two words, *one's self*.

Observe that *yourself* is singular, and *yourselves* plural.

Hisself and *theirselves* are incorrect forms.

359. The **self-pronouns** have two distinct uses which may be seen in the following sentences: —

The captain *himself* replied to my question.
He *himself* was present.
The defeated general killed *himself* in despair.
He betrayed *himself* by his folly.

In the first two of the sentences *himself* simply makes more emphatic the noun or pronoun to which it is attached. In this use the self-pronouns are called **intensive pronouns**, because they serve merely to **intensify** or strengthen the meaning of some substantive.

In the third and fourth sentences the use of *himself* is quite different. In each, *himself* is the direct object of a transitive verb (*killed*, *betrayed*); yet *himself* refers to the same person denoted by the subject of the sentence (*general*, *he*). In other words, the **subject** (*general*, *he*) is represented as **doing something to itself.**

The difference between such an object as *himself* and an ordinary object may be seen by comparing the following sentences: —

The man shot the burglar.

[Here the subject (*man*) and the object (*burglar*) are obviously **different persons**. The subject is described as acting on some other person.]

The man shot himself.

[Here the subject (*man*) and the object (*himself*) are obviously one and the **same person**. The subject is described as acting on himself.]

In this use the self-pronouns are called **reflexive pronouns**.

The word *reflexive* means "bending back." It is applied to the pronouns because, in this use, we must **refer back** to the **subject** of the sentence in order to know *who* or *what* is the person or thing designated by the object.

These two uses of the self-pronouns are easily confused, though quite distinct.

360. The Compound Personal Pronouns ending in *-self* may be used to emphasize substantives.

In this use they are called Intensive Pronouns.

361. An intensive pronoun may be regarded as in apposition with the substantive to which it is attached.

362. The Compound Personal Pronouns ending in *-self* may be used as the Objects of transitive verbs or of prepositions when the object denotes the same person or thing as the subject of the sentence or clause.

In this use they are called the Reflexive Pronouns.

A reflexive pronoun may be the indirect object of a verb whose meaning allows. Thus, —

He gave *himself* a blow [= He gave a blow *to himself*].

EXERCISE.

In the following sentences point out all the intensive pronouns and tell with what noun or pronoun each is in apposition.

Point out all the reflexive pronouns, mention the verb or preposition of which each is the object, and tell to what noun or pronoun each refers back.

1. The people abandoned themselves to despair.
2. Jack sat by himself in a corner.
3. They have talked themselves hoarse.
4. The men themselves carried no provisions except a bag of oatmeal.
5. Envy shoots at others, and wounds herself.
6. We ourselves were wrapped up in our furs.
7. Clifford wrapped himself in an old cloak.
8. I myself am to blame for this.
9. I shall hardly know myself in a blue dress.
10. I have not words to express the poor man's thankfulness, neither could he express it himself.
11. Every guilty deed holds in itself the seed of retribution.
12. Jane herself opened the door.
13. She amused herself with walking and reading.
14. The story itself was scarcely credible.
15. The lieutenant was presented to Washington himself.
16. Nobody save myself so much as turned to look after him.
17. One seldom dislikes one's self.
18. The guides themselves had lost the path.
19. The prisoner threw himself into the sea and swam for the shore.
20. The old clock itself looked weary.
21. Guard thyself from false friends.
22. You must prepare yourself for the worst.
23. You cannot protect yourselves from wrong.

CHAPTER LXXXVIII.

SPECIAL USES OF THE SELF-PRONOUNS.

363. The adjective *own* is sometimes inserted between the first and the second part of the **self-pronouns** for emphasis. These forms may be regarded as compound pronouns.

EXAMPLES: my own self, your own self, his own self, your own selves, their own selves.

364. The **intensive pronouns** are sometimes used idiomatically without being immediately preceded by a noun or pronoun. Thus, —

It is *myself*.

Here *myself* is equivalent to *I myself*.

365. In older English and in poetry intensive pronouns often stand by themselves in constructions in which ordinary English would require the use of a simple personal pronoun before the intensive. Thus, —

Myself am king (instead of *I myself* am king).

This use should be avoided in prose.

366. In older English and in poetry the simple personal pronouns are often used in a reflexive sense instead of the *self*-pronouns. Thus, —

He laid *him* down. [Instead of: He laid *himself* down.]

In colloquial language this old construction is often retained, but only in a few expressions, such as *I hurt me* (instead of *I hurt myself*). It should be avoided in writing and in careful speech.

CHAPTER LXXXIX.

NUMERALS.

367. In expressing our thoughts it is often necessary to indicate exactly **how many** persons or things we are thinking of, or **how many times** an action takes place. For these purposes language employs certain peculiar words called **numerals**, that is, "words of number."

Examples may be seen in the following sentences: —

Three merry companions once set out on a journey to Spain.

Thirty days hath September,
April, June, and November;
All the rest have *thirty-one*,
Excepting February alone,
Which has just *eight* and a *score*,
Till Leap-year gives it *one* day more.

The *second* house in the street belongs to me.
Seven of my friends met me at the station.
Thrice the brinded cat hath mewed.

368. Numerals are Adjectives, Nouns, or Adverbs.

In the preceding examples most of the numerals are **adjectives**, because they limit substantives. *Score*, however, is a **noun**, and so is *seven* in the last example but one. *Thrice* is an **adverb**, since it modifies the verb *hath mewed* by telling how many times the action took place.

369. Numeral Adjectives limit substantives by defining the exact number of persons or things thought of.

370. The most important classes of numeral adjectives are called **cardinals** and **ordinals.**

371. **Cardinal Numeral Adjectives** (*one, two, three, four,* etc.) **are used in counting, and answer the question "How many?"** Thus, —

Three wise men of Gotham
Went to sea in a bowl.
Thirty days hath September.
That man is *seventy-nine* years old.

372. **Ordinal Numeral Adjectives** (*first, second, third,* etc.) **denote the position or order of a person or thing in a series.**

Monday is the *first* day of the week.
February is the *second* month.
The child was in the *third* year of his age.

373. **All the Cardinal Numerals may be used as Nouns.**

One of my friends told me this.
A *million* is a great number.
Eighty-one of the enemy were killed in this skirmish.

374. The cardinals, in some of their uses as nouns, may receive a plural ending. Thus, —

The boy can count by *threes.*
My friends came up in *threes* and *fours.*
Five *tens* are fifty.
Many *hundreds* fell in this battle.
Thousands of dollars were spent in this experiment.

NOTE. — *Hundred, thousand, million* were originally nouns, but are now equally common in the adjective construction.

375. Certain numeral adjectives (*single, double, triple,* etc.) indicate how many times a thing is taken or of how many like parts it consists. Thus, —

The pavement consisted of a *double* layer of bricks.
A *threefold* cord is not easily broken.

Some of these words may be used as adverbs.

His labor was repaid *threefold*.

376. Certain Numeral Adverbs and adverbial phrases indicate how many times an action takes place.

I hit the ball *once*.
John knocked *twice* at the door.
Thrice the bell tolled.
The sharpshooter fired *eleven times* before he was killed.

The only adverbs of this kind in common use are *once* and *twice*. For larger numbers a phrase consisting of a cardinal with the noun *times* is regularly used. *Thrice*, however, is still common (instead of *three times*) in poetry and the solemn style.

EXERCISE.

Tell whether each numeral is an adjective (cardinal, ordinal, or other), a noun, or an adverb.

1. Twice through the hall the chieftain strode.
2. Hundreds in this little town are upon the point of starving.
3. I have paid you fourfold.
4. The third time never fails.
5. The English lie within fifteen hundred paces of your tents.
6. Methought I saw a thousand fearful wrecks.
7. The threefold shield protected him.
8. They shouted thrice; what was the last cry for?
9. Yet thousands still desire to journey on.
10. Byron died in the thirty-seventh year of his age.
11. This note doth tell me of ten thousand French
    That in the field lie slain: of princes, in this number.
    And nobles bearing banners, there lie dead
    One hundred twenty-six: added to these,
    Of knights, esquires, and gallant gentlemen.
    Eight thousand and four hundred.

EXERCISE.*

Explain the forms and constructions of the substantives, adjectives, and adverbs.

1. Will you shake hands with me now?
2. Delay not, Cæsar! Read it instantly!
3. Do you not know that every hard, cold word you use is one stone on a great pyramid of useless remorse?
4. Lay thy finger on thy lips.
5. Have you ever had your house burnt down?
6. Did you take me for Roger Bacon?
7. What, has this thing appeared again to-night?
8. Our neighbor's big black mastiff sprang over the fence.
9. Theodore's cousin has just returned from Asia.
10. The jay's noisy chatter silenced our talk.
11. The old pilot's skill saved the ship from destruction.
12. I owe you much already.
13. They shall fetch thee jewels from the deep.
14. I sell thee poison; thou hast sold me none.
15. Sing high the praise of Denmark's host.
16. Pen never told his mother a falsehood.
17. Last night the very gods showed me a vision.
18. He strode down the creaking stair.
19. The ruling passion conquers reason still.
20. Four seasons fill the measure of the year.
21. He feels the anxieties of life.
22. The long carpets rose along the gusty floor.
23. The needle plies its busy task.
24. I spent some time in Holland.
25. Great offices will have great talents.

* Here the inflection of nouns, pronouns, adjectives, and adverbs (pp. 138–202) should be reviewed. §§ 237–242 will serve as a summary, and should accordingly be studied at this point. The miscellaneous sentences on this page give examples of various forms and constructions and may be used for practice in parsing and analysis at the close of the review.

CHAPTER XC.

INFLECTION OF VERBS. — TENSE.

377. Compare the following sentences : —

Queen Victoria *rules* over England.
Queen Elizabeth *ruled* over England.

(1) *Rules* and *ruled* are really the same verb with different **endings.**

(2) *Rules* refers to the **present** time and *ruled* refers to **past** time.

In other words, the difference between *rules* and *ruled* is a difference in **ending** that indicates a difference in the **time of the action.**

Similarly, we can distinguish between the time referred to by each of the verbs in the following pairs : —

Come, came ; bind, bound ; kill, killed ;
Dwell, dwelt ; walk, walked ; fill, filled.

This distinction of time in verbs is called **tense.**

The word *tense* is simply an English form of the French word for *time.*

378. Every action, of course, must take place at the present time, in past time, or in future time.

379. Verbs have distinction of Tense to indicate Present, Past, or Future time.

A verb in the Present Tense refers to Present Time.
A verb in the Preterite Tense refers to Past Time.*
A verb in the Future Tense refers to Future Time.

* *Preterite* is from the Latin, and means simply "gone by," "past." *Preterite* is a better name for the tense than *past*, for both the perfect and the pluperfect tenses refer to past time as well as the preterite.

CHAPTER XCI.

PRETERITE TENSE.

380. The **present** and the **preterite** tense have special forms of inflection.

For the moment we will consider, in both of these tenses, the form which the verb has when its subject is the first personal pronoun *I*.

381. In the Present Tense the verb appears in its simplest form, without any inflectional ending.

I *walk* along the street. I *dwell* in this world.
I *answer* all questions. I *drink* water.

382. If we change the verbs in the foregoing sentences (§ 381) so that they shall express **past** instead of **present** time, the sentences will read as follows: —

I *walked* along the street. I *dwelt* in this world.
I *answered* all questions. I *drank* water.

All these forms, *walked*, *answered*, *dwelt*, *drank*, are then in the **preterite tense.**

Present Tense	Preterite Tense
walk	walked
answer	answered
dwell	dwelt
drink	drank

(1) The verbs *walk* and *answer* form their preterite tense by adding *-ed* to the present.

(2) The verb *dwell* forms its preterite tense by adding *-t* to the present (omitting one *l*).

(3) The verb *drink* forms its preterite tense by changing the vowel *i* of the present to *a*, and adds no ending.

383. The Preterite Tense is formed in one of two ways:

(1) By adding to the present tense the ending *-ed, -d,* or *-t;*
(2) By changing the vowel of the present tense without the addition of an ending.

According as verbs form their preterite tense in one or the other of these two ways, they are called (1) **weak verbs,** or (2) **strong verbs.**

384. Weak verbs form the preterite tense by adding *-ed, -d,* or *-t* to the present.

EXAMPLES: fill, filled; stay, stayed; bless, blessed; dwell, dwelt; defend, defended; select, selected; compare, compared.

385. Strong Verbs form the preterite tense by changing the vowel of the present, without the addition of an ending.

EXAMPLES: sing, sang; spin, spun; win, won; fall, fell; ride, rode; shine, shone; bear, bore; tear, tore.*

Weak verbs are sometimes called **regular,** and strong verbs **irregular verbs.**†

386. The terms **strong** and **weak** were first applied to verbs for a somewhat fanciful reason. The strong verbs were so called because they seemed to form the preterite tense out of their own resources, without calling to their assistance any ending. The weak verbs were so called because they were incapable of forming their preterites without the aid of the ending *-ed, -d,* or *-t.*

* Silent *-e* in *bore, tore,* etc., is not counted as an ending.

† A strong verb is really just as regular as a weak verb: that is to say, all strong verbs form their preterites in accordance with definite rules and not in obedience to mere chance. To ascertain these rules, however, requires a long study, not merely of the English language, but of several other languages, like German and the Scandinavian tongues, with which English is closely related. The student who is beginning the study of English grammar, therefore, must learn the forms of the strong verbs as separate facts, without much regard to the reasons for their existence.

EXERCISE.

Change all the presents to preterites. Tell whether each preterite that you have made is weak or strong.

1. I ride to Hyde Park.

2. The country becomes disturbed, and nightly meetings of the peasantry take place.

3. Many of the boldest sink beneath the fear of betrayal.

4. When Calabressa calls at the house in Curzon Street he is at once admitted.

5. He walks on, his heart full of an audacious joy.

6. Returning to the cottage, he proceeds to sweep the hearth and make up the fire.

7. Where the remote Bermudas ride
In the Ocean's bosom unespied,
From a small boat that rows along,
The listening winds receive this song.

8. Many fresh streams run to one salt sea.

9. The camels from their keepers break;
The distant steer forsakes the yoke.

10. Lady Evelyn is a tall, somewhat good-looking, elderly lady, who wears her silver-white hair in old-fashioned curls.

11. His faded yellow hair begins to grow thin, and his threadbare frock coat hangs limp from sloping shoulders.

12. I wander lonely as a cloud.

13. The next morning he comes down to the breakfast room earlier than is his custom, and salutes everybody there with great cordiality.

14. To the belfry, one by one, haste the ringers.

15. No haughty feat of arms I tell.

16. The senators mean to establish Cæsar as a king.

17. I rest two or three minutes, and then give the boat another shove, and so on, till the sea is no higher than my armpits.

18. His heart jumps with pleasure as the famous university comes in view.

CHAPTER XCII.

PRETERITE TENSE OF STRONG VERBS.

387. The definition of a Strong Verb has already been given in § 385.

Strong Verbs form the preterite tense by changing the vowel of the present, without the addition of an ending.

EXAMPLES: sing, *pret.* sang; drink, *pret.* drank; write, *pret.* wrote; bear, *pret.* bore.*

388. The **strong verbs** are an exceedingly important element in our language. Many of the weak verbs might disappear without being missed, but there are very few of the strong verbs that we could conveniently spare. For these verbs express, for the most part, simple and fundamental ideas with which the language of everyday life is constantly occupied.

Thus, among the strong verbs are such essential words as: *eat*, *drink*, *stand*, *rise*, *fall*, *ride*, *find*, *break*.

389. The strong preterites, which appear so irregular and accidental to us, were originally formed in accordance with definite principles of language, and in the oldest English (Anglo-Saxon) it is easy to classify them. In the course of time, however, the old classes have become confused so that the strong verbs seem no longer to follow any rules.

A full list of the strong verbs is given in the Appendix (pp. 386–393) for reference.

* Some strong verbs have in the preterite a silent final *e* which does not appear in the present, but this is not properly an ending. Thus: *break, broke; wear, wore; bear, bore; tear, tore.*

CHAPTER XCIII.

WEAK PRETERITES IN -ED OR -D.

390. Most weak verbs form their Preterite in *-ed*.

EXAMPLES: act, acted; mend, mended; jump, jumped; confess, confessed; regard, regarded; attend, attended.

In modern English, *e* in the ending *-ed*, though written, is silent unless preceded by *d* or *t*.

Thus, we write *filled*, but pronounce *fill'd;* we write *knocked*, but pronounce *knockt*.

If, however, the present ends in *-t* or *-d* (as in *request*, *command*), the preterite ending *-ed* is fully pronounced (*requested*, *commanded*).

Otherwise the preterite would not differ in pronunciation from the present, for we cannot pronounce *request'd* or *command'd* so as to distinguish it from *request* or *command*.

391. A few verbs add *-d* (not *-ed*) in the preterite and also show a change of vowel.

EXAMPLES: sell, sold; tell, told; flee, fled; shoe, shod; hear, heard (pronounced *herd*); say, said.

392. *Make* has *made* in the preterite, and *have* has *had*.

EXERCISE.

Make sentences containing the preterites of the following weak verbs: —

Act, govern, rush, knock, fish, tend, tell, rattle, carry, delay, flee, try, address, pitch, talk, experiment, describe, rebel.

CHAPTER XCIV.

WEAK PRETERITES IN -T.

393. Many weak verbs form the preterite tense in *-t*.*

EXAMPLES: dwell, dwelt; feel, felt; keep, kept; leave, left.

Most verbs of this *t*-class show special irregularities.

394. Some verbs that have a long vowel sound in the present have in the preterite a short vowel sound before the ending *-t*.

EXAMPLES: creep, crept; keep, kept; sleep, slept; sweep, swept; weep, wept; feel, felt; deal, dealt (pronounced *delt*); mean, meant (pronounced *ment*); lose, lost; leave, left.†

395. Some verbs in *-nd* and *-ld* form their preterite tense by changing this *-d* to *-t*.

EXAMPLES: bend, bent; send, sent; lend, lent; rend, rent; spend, spent; build, built.

396. A few weak verbs not only add *-t* in the preterite, but also change the vowel of the present and show other irregularities. These are: —

bring	brought	beseech	besought
buy	bought	teach	taught
catch	caught	think	thought
seek	sought	methinks	methought

Work has an old preterite tense *wrought*, common in poetry; its usual preterite is *worked*. For *must*, *would*, etc., see page 393.

* As we have seen, the ending *-ed* often stands for the sound of *-t*; as *passed*, pronounced *past*. In such forms the ending, from the point of view of the spoken language, is of course *-t*.

† In *leave* and *bereave* observe also the difference of sound between *v* and *f*. For the irregular weak verbs see Appendix.

CHAPTER XCV.

WEAK PRETERITES WITHOUT ENDING.

397. Some weak verbs in *-d* or *-t* preceded by a long vowel sound have a short vowel in the preterite but add no ending.

EXAMPLES: bleed, bled; breed, bred; feed, fed; speed, sped; lead, led; read (pronounced *reed*), read (pronounced *red*); meet, met; shoot, shot; light, lit (*also* lighted).

398. Some weak verbs in *-d* or *-t* have in the preterite the same form as in the present.

EXAMPLES: shed, *pret.* shed; spread, *pret.* spread; bet, *pret.* bet; hit, *pret.* hit; set, *pret.* set; spit, *pret.* spit; put, *pret.* put; shut, *pret.* shut; cut, *pret.* cut; hurt, *pret.* hurt; cast, *pret.* cast.

NOTE. — The verbs described in §§ 397 and 398 might at first appear to be strong verbs, since they have no ending in the preterite and change the vowel. They are, however, all weak verbs. Their lack of ending is due to the fact that the *d* or *t* of the termination has been absorbed in the final *d* or *t* of the verb itself. Thus, the preterite *set* was originally *settë* (dissyllabic), and this form, after the loss of *-ë*, became indistinguishable in sound from *set*, the present.

EXERCISES.

I.

Make sentences containing the preterite tense of the following verbs, some of which are weak and some strong.

Bend, sell, act, review, try, spin, drink, eat, carry, lose, compel, read, lead, tread, leave, work, spend, know, set, sit, lie, lay, rend, bring, rear, arise, ring, break, bind, copy, spare, multiply, catch, divide, subtract, telegraph, strike, run, wrestle, blow, burst, climb, sing, begin, stand, understand, go, change, teach, reach, split.

II.

Pick out all the preterites, and tell whether they are weak or strong. Give the present tense in each case.

When midnight drew near, and when the robbers from afar saw that no light was burning and that everything appeared quiet, their captain said to them that he thought that they had run away without reason, telling one of them to go and reconnoitre. So one of them went, and found everything quite quiet. He went into the kitchen to strike a light, and, taking the glowing fiery eyes of the cat for burning coals, he held a match to them in order to kindle it. But the cat, not seeing the joke, flew into his face, spitting and scratching.

III.

Fill each blank with a preterite. Tell whether each preterite is weak or strong.

1. The hunter took careful aim and —— ; but the deer —— away unharmed.
2. A portrait of Mr. Gilbert —— on the wall.
3. I —— my companion to lend me his knife.
4. In the distance —— the lights of the village.
5. The sailor —— into the sea and —— to the rescue.
6. The boy —— on the burning deck.
7. The kite —— majestically into the air.
8. A puff of wind —— off the boy's cap and it —— along the ground. He —— after it as fast as he could. The faster he ——, the faster the cap ——.
9. The mischievous fellow —— three leaves out of my book.
10. The maid —— the bucket with water and —— it to the thirsty wayfarers.
11. Tom —— on a rock, fishing patiently.
12. The miser —— a hole to conceal his treasure.
13. Joe —— the tree to get some apples.

CHAPTER XCVI.

SINGULAR AND PLURAL VERBS.

399. Nouns and pronouns, as we have seen, may be of either the **singular** or the **plural** number. The same is true of **verbs.** Thus, in

> The officer *encourages* his men;
> He *speaks* good German,

the verbs *encourages* and *speaks* are, like their subjects *officer* and *he*, in the **singular number.**

But if we change the subjects of these sentences to the **plural** number, we find ourselves obliged to change the form of the verbs also.

> The officers *encourage* their men.
> They *speak* good German.

Here the **verbs,** as well as the **subjects,** are in the **plural.**

400. A Verb must agree with its Subject in Number.

The importance of this rule may be seen from the bad results of breaking it. We immediately recognize the following sentences as ungrammatical: —

All the *men* | *goes* to church.	The *child* | *are* sick.
He | *are* a good fellow.	*They* | *is* all feeble.
The *soldiers* | *marches.*	The *soldier* | *march.*

All these sentences strike us at once as very bad. The reason is that in none of them does the verb **agree with its subject in number.** We can correct the sentence in each case by changing the **number** of the verb from singular to plural or from plural to singular.

EXERCISES.

I.

Fill the blanks with a singular or a plural verb in the present tense.

Tell which number you have used in each sentence.

1. I —— sorry to hear of your misfortune.
2. We —— ball every Saturday afternoon.
3. He —— the strongest swimmer in the school.
4. They —— very good friends of mine.
5. It —— a great deal of money to build a railroad.
6. John and Tom always —— to school together.
7. Birds ——; fishes ——; snakes ——; dogs —— on four legs; mankind alone —— upright.
8. You —— so badly that I can hardly read your letter. Your brother —— much better.
9. The farmer —— the seed; but the sun and the rain —— it grow.
10. My uncle —— me a dollar whenever he —— to visit us.
11. Kangaroos —— very long hind legs.
12. A spider —— eight legs; a beetle —— six.
13. My pony —— apples out of my hand.
14. The grocer —— tea, sugar, salt, and molasses.
15. The company of soldiers —— up the hill in the face of the enemy.
16. The grapes —— in clusters on the vine.

II.

In the Exercise on page 182, point out all the subjects and all the objects.

Mention the number of each substantive and of each verb.

III.

Do the same in Exercise II, p. 193.

CHAPTER XCVII.*

SPECIAL RULES FOR THE NUMBER OF VERBS.

401. A Compound Subject usually takes a verb in the Plural Number.

The king and his son *fear* treachery.
Thomas and I *are* friends.
The dog and the cat *have* no liking for each other.

402. A compound subject expressing but a single idea sometimes takes a verb in the singular number.

The sole *end and aim* of his life *was* to get money.

This construction is comparatively rare in modern English, and should be used with great caution. It is for the most part confined to such idiomatic phrases as *end and aim* (equivalent to the single noun *purpose*), *the long and short of it*, etc.

403. Nouns that are plural in form but singular in sense commonly take a verb in the Singular Number.

The *news is* good. Bad *news travels* fast.
Mathematics is my favorite study.
Measles is a troublesome disease.

In the older language most of these words were felt as plurals and accordingly took a plural verb. Thus, about 1600, we find both "This news is good," and "These news are good," for at this time the word *news* was still felt to mean "new things," and hence was sometimes plural in sense as well as in form.

404. With regard to some words of this class usage varies. Thus, *pains*, in the sense of *care* or *effort*, is sometimes regarded as a singular and sometimes as a plural. For example, —

Great pains has (*or* have) been taken to accomplish this.

* This chapter may be omitted until review.

405. Collective Nouns take sometimes a Singular and sometimes a Plural verb.

When the persons or things denoted are thought of as individuals, the plural should be used. When the collection is conceived as a unit, the singular should be used.

406. The distinction made in the foregoing rule (§ 405) is observed by careful writers and is consequently a matter of some importance. In many instances, however, the choice between the singular and the plural depends upon the feeling of the moment.

The following examples illustrate this distinction: —

1. The people of the United States *are* discussing this question with great interest.

[Here *the people of the United States* are thought of not as a whole (or, as we say, **collectively**), but as a number of **individuals** holding different opinions and engaged in a lively debate. Hence the verb is in the **plural.**]

2. The sovereign people *is* the final authority in a republic.

[Here the people is thought of as a single, all-powerful source of political authority. Hence the verb is in the **singular.**]

3. The committee *is* of opinion that this measure ought not to pass.

[Here the committee, being unanimous, or at any rate having come to some agreement amongst its members, expresses itself with a single voice as if one man were speaking for all. Hence the singular verb is proper.]

4. The committee *are* both individually and collectively much opposed to this measure.

[Here the use of the word *individually* calls attention at once to the fact that the committee consists of a number of persons who think and feel as individuals; hence the plural *are* is natural.]

CHAPTER XCVIII.

PERSON OF VERBS.

407. Compare the following sentences: —

I walk. Thou walkest. He walks.

(1) The three pronouns *I*, *thou*, and *he* refer to different **persons**: *I* denotes the **speaker**; *thou* denotes the person **spoken to**; *he* denotes neither the speaker nor the person spoken to, but some third person whom we may call the **person spoken of.** (Cf. p. 152.)

(2) The **form** of the verb *walk* changes according as this verb is used with *I*, *thou*, or *he* as its subject.

(3) If we change any one of the **verb-forms** without at the same time changing the **pronoun**, the sentence becomes bad English. We cannot say *I walkest*, or *I walks*, or *he walk*.

(4) If we change the subject of the sentence to a **noun in the singular number**, the verb will take the same form that it has when the subject is *he*. Thus, —

He walks. John walks.

408. **Substantives and Verbs are distinguished as to Person.**

409. **There are three Persons: First, Second, and Third.**

The First Person denotes the speaker; the Second Person denotes the person spoken to; the Third Person denotes the person or thing spoken of.

410. **A Verb must agree with its subject in Person.**

411. We may now include in one rule the principle of agreement between a verb and its subject as explained in §§ 399 and 407: —

A Verb must agree with its subject in Number and Person.

EXERCISES.

I.

Write an account of some accident or adventure that you have had or that you have heard of.

If you have written in the first person, change your story so that it shall be told of some other person.

What changes have you made in the form of each verb?

If you have told your story in the third person, imagine that the adventure happened to you, and write the story again in the first person.

What changes have you made in the form of each verb?

II.

Find some story in your history or reading book.

Imagine that the incidents related happened to you, and tell the story in the first person.

What changes have you made in the form of each verb?

III.

Tell the person and number of each of the verbs and verb-phrases below. If the form may belong to more than one person or number, mention all.

Test your accuracy by using personal pronouns (*I*, *you*, *they*, etc.) with each form.

Found, didst know, finds, acts, act, mentions, sells, sold, broughtest, brings, bringest, speak, spoke, broke, endeavors, dives, replied, puzzled, utters, knowest, hath, has, canst, can, is, are, leapest, fight, fought, has spoken, have, am, art, were.

IV.

In some page of your reading book find all the presents and preterites you can. Tell the person and number of each.

CHAPTER XCIX.

PERSONAL ENDINGS.

412. We may now gather up what we have learned in the preceding Exercises and state it in an orderly manner.

413. **Verbs change their form to indicate Person and Number.**

414. **The endings by means of which a verb indicates Person and Number are called Personal Endings.**

In the Present Tense a verb has two Personal Endings: —*-est* for the Second Person Singular and *-s* for the Third Person Singular (old form, *-eth*).

The First Person Singular and all three Persons in the Plural are alike. The simplest form of the verb is used and no Personal Ending is added.

TABLE OF PERSONAL ENDINGS OF THE PRESENT TENSE

SINGULAR	PLURAL
1. I walk. (no ending)	1. We walk. (no ending)
2. Thou walk-est.	2. You walk. " "
3. He walk-s (old form, walk-eth).	3. They walk. " "

415. In the absence of a personal ending, the person and number of a verb are indicated by its subject.

416. Let us now examine the **preterite tense** with reference to the **personal endings.**

I walked. Thou walkedst. He (we, you, they) walked.

We see at once that there is but one personal ending in the preterite: *-(e)st* in the second person singular. The ending *-ed* indicates past time, and is not a personal ending.

417. **The first and third persons of the Preterite Singular and all three persons of the Preterite Plural have no personal ending.**

418. We may draw up the following table of the **endings** which verbs take to distinguish **person** and **number.** Such endings are called the **personal endings.**

Present Tense			Preterite Tense		
Singular		Plural	Singular		Plural
1. (no ending)	1.		1. (no ending)	1.	
2. -est, -st	2.	(no ending)	2. -est	2.	(no ending)
3. -s (old, -eth)	3.		3. (no ending)	3.	

419. **Inflection,** as we learned in § 4, is a change in the form of a word to indicate a change in its meaning.

Hence these changes in verb-forms that we have just studied are a part of the inflection of the English verb.

420. The **inflection** of a verb is called its **conjugation**; to **inflect** a verb is to **conjugate** it.

In § 414, then, we have conjugated the verb *walk* in the **present tense.**

421. We are now prepared to conjugate verbs in the **preterite tense.** Thus, —

Preterite Tense

Singular	Plural
1. I walked.	1. We walked.
2. Thou walked-st.	2. You (*or* ye) walked.
3. He walked.	3. They walked.
1. I found.	1. We found.
2. Thou found-est.	2. You (*or* ye) found.
3. He found.	3. They found.

Walked is a weak verb; *found* is a strong verb.

EXERCISES.

I.

In accordance with the model above, conjugate the following verbs in the present and the preterite tense*: —

Love, call, answer, shout, examine, stand, find, bind, bear, lose, sit, set, lie, lay, burn, fight, bring, catch, reach, spend, beat, declare, read, march, charge, enlarge, despise, praise, honor, foretell, prophesy, enter, depart.

II.

Mention the number and person of each verb in Exercise I, p. 155.

III.

Conjugate the following verbs in the present tense, giving all three persons and both numbers. Use a pronoun as the subject of each verb.*

Stand, answer, compel, go, ask, fill, try, succeed, spend, earn, study, run, rescue, play, climb, flee, retreat, charge, descend, ride, act, smile, laugh, speed, descry, find, bring, discover, desire, retreat, succeed, drink, lead, bend.

IV.

Make fifteen sentences, each containing one of the verbs in III, above: —

(*a*) in the present tense, third person, singular number; (*b*) in the third person plural; (*c*) in the second person plural; (*d*) in the first person plural; (*e*) in the preterite tense, first person, singular number; (*f*) in the third person plural; (*g*) in the second person plural; (*h*) in the third person singular.

* This exercise may be indefinitely extended according to the needs of the pupils.

CHAPTER C.

INFINITIVE.

422. The **verb-forms** hitherto discussed have all been such as, in connected speech, **have subjects.** That is, they have been forms that not only **express** an **action** or state, but are also capable of **asserting** it with reference to some person or thing. Thus, in

The whale *smashed* the boat with his tail,

the verb *smashed* not merely expresses the action of breaking to pieces, but it asserts that the subject, *the whale*, actually performed that action in a given instance.

423. There are, however, two important classes of words which, though counted among verb-forms, can never have subjects,* and are incapable of **asserting** an action or a state. They are called **infinitives** and **participles.** We must first give our attention to infinitives.

424. Let us examine the following sentence: —

The boy runs *to see* the fire.

We at once recognize *see* as a verb-form. It expresses action and takes a direct object, *fire*. But we also observe two peculiarities which distinguish it, at a glance, from *runs*, the other verb in the sentence:

(1) The verb *runs* has a subject, *boy;* whereas *see* has no subject.

(2) *Runs* is in the third person and singular number, agreeing with its subject *boy;* whereas *see*, having no subject, has neither person nor number.

* Except in the so-called "infinitive clause" (see p. 309).

If we change the subject *boy* to the plural *boys*, the verb *runs* must be changed also, but nothing will happen to the form of *see*. Thus, —

The boys run to *see* the fire.

Similarly:

I run *to see* the fire.
We run *to see* the fire.

See, then, in all these sentences expresses the idea of action in the very simplest way. It is free from those limitations of **person** and **number** to which a verb that has a subject must conform. For this reason it is called an **infinitive**, that is, an "unlimited" verb-form.

We observe, also, that *see* is introduced by the preposition *to*, which in this use is called the **sign of the infinitive.**

425. The following sentence will make clear another peculiarity of the infinitive: —

To obey is a child's duty.

Here the subject of the sentence is *to obey*, which we recognize as an infinitive with its sign *to*. The infinitive, then, has at least one of the properties of a **noun**: it may be used as the **subject** of a sentence. Indeed, without changing the meaning, we could substitute the pure noun *obedience* for the infinitive in this sentence.

Obedience is a child's duty.

Further study will show us that the infinitive has other properties of the noun, but this single specimen is enough for our present purpose. Having learned that the infinitive has **noun** properties, as well as **verb** properties, we are ready for the definition.

426. The Infinitive is a verb-form which partakes of the nature of a noun. It expresses action or state in the simplest possible way, without the limitations of person or number.

It is commonly preceded by the preposition *to*, which in this use is called the Sign of the Infinitive.

Strictly speaking, *to love*, *to speak*, and the like are infinitive phrases, consisting of the infinitive (*love*, *speak*) and the preposition. For convenience, however, we often speak of the whole phrase as the infinitive, as if the preposition were actually a part of the infinitive itself.

NOTE. — Historically considered, the infinitive is not a verb at all, but a noun expressing action or state. Its real nature comes out if we compare "*To err* is human" with "*Error* is human"; "I have a horse *to sell*" with "I have a horse for *sale*"; "I desire *to see* it" with "I desire a *sight* of it." Yet the infinitive is so closely associated in our minds with the genuine verb that it would be unwise to refuse to admit it to a place among verb-forms. Such a classification is in a manner justified by three important considerations: (1) the infinitive is modified, as verbs are, by adverbs and not, like nouns, by adjectives; (2) it behaves like a verb in taking one or more objects when its meaning allows; (3) finally, the infinitive is systematically used to make certain verb-phrases (like the so-called future tense) which supply the lack of genuine inflections in the English verb, and this would in itself be a strong reason for classifying it as a verb-form.

EXERCISES.

I.

Make sentences of your own containing the following infinitives: —

To boast, to help, to leap, to fly, to flee, to lie, to lay, to ask, to advise, to assist, to order, to revenge, to describe, to injure, to disappear, to lose, to advance, to recognize, to travel, to transform, to spare, to suggest, to pursue, to remember, to remind, to define, to desert, to settle, to build, to plant, to exterminate, to destroy, to cultivate, to sow, to reap, to mow, to pacify, to burn, to descend, to modify, to persevere, to forgive, to puzzle, to explain.

II.

Insert an infinitive with *to* in each blank.

EXAMPLE: — Tom is too tired —— his lesson.
Tom is too tired *to study* his lesson.

1. Old Carlo was too well trained —— cats.
2. Charles was in such a hurry that he could hardly spare time —— his breakfast.
3. We are taught —— our enemies.
4. Gerald rose very early and went down to the brook —— for trout.
5. Little Bo-Peep has lost her sheep,
   And does n't know where —— them.
6. The fireman was obliged —— from the locomotive to save his life.
7. The careless fellow has forgotten —— the door.
8. Our orders were —— against the enemy at daybreak.
9. Commodore Dewey did not hesitate —— into Manila Bay.
10. The performing bear stood up on his hind legs and began —— clumsily.

III.

Find the infinitives.

1. Lord Craven did me the honor to inquire for me by name.
2. Distress at last forced him to leave the country.
3. I know not what to think of it.
4. Our next care was to bring this booty home without meeting with the enemy.
5. To see judiciously requires no small skill in the seer.
6. The business of his own life is to dine.
7. The ladies are to fling nosegays; the court poets to scatter verses; the spectators are to be all in full dress.
8. Vathek invited the old man to dine, and even to remain some days in the palace.
9. Earth seemed to sink beneath, and heaven above to fall.

CHAPTER CI.

PARTICIPLES.

427. Let us examine the following sentence: —

The boy sees in the courtyard a dog, *stretched* out and *gnawing* a bone.

We at once recognize *stretched* and *gnawing* as **verb-forms.** They express **action,** and one of them, *gnawing*, takes a direct **object,** *bone*. But we observe, as in the infinitive already studied, two peculiarities which distinguish them, at a glance, from *sees*, the other verb in the sentence:

(1) The verb *sees* has **a subject,** *boy;* whereas *stretched* and *gnawing* have no subjects. (*Dog* is the direct object of *sees*.)

(2) *Sees* is in the third person and singular number, agreeing with its subject *boy;* whereas *stretched* and *gnawing*, having no subject, have neither **person** nor **number.**

If we change the subject *boy* to the plural *boys*, the verb *sees* must be changed also, but nothing will happen to the form of *stretched* or to that of *gnawing*. Thus, —

The boys see in the courtyard a dog, *stretched* out and *gnawing* a bone.

Similarly we may make *I* (first person) or *you* (second person) the subject of the sentence without changing *stretched* and *gnawing* at all.

Stretched and *gnawing*, then, in this sentence express the idea of action in a very simple way. Like the infinitive, they are free from those **limitations** of **person** and **number** to which a verb that has a subject must conform.

They differ, however, from infinitives in two important respects: —

(1) Their **forms** are not like that of the infinitive. They have endings *-ing* and *-ed*, which the infinitives *to stretch* and *to gnaw* do not possess; and they have not and cannot have the infinitive sign *to*.

(2) They **describe** the noun *dog*, much as **adjectives** would do.

Indeed, without changing the structure of the sentence we could substitute genuine descriptive adjectives for *stretched* and *gnawing*. Thus, —

The boy sees in the courtyard a dog, *stretched* out and *gnawing* a bone.

The boy sees in the courtyard a dog, *lean* and *fierce*.

From this resemblance to adjectives, *stretched* and *gnawing* are called **participles** because they *participate* (that is, share) in the nature of adjectives.

We have now learned that the **participle** has **adjective** properties as well as **verb** properties, and are ready for the definition.

428. The Participle is a verb-form which has no subject, but which, partaking of the nature of an adjective, expresses action or state in such a way as to describe or limit a substantive.*

* Historically considered the participle is not a verb at all, but a verbal adjective expressing action or state. Its real nature comes out if we compare "The scholar, *desiring* praise, studied hard" with "The scholar, *eager* for praise, studied hard"; "*Fatigued* with his journey, the traveller went to his room" with "*Weary* from his journey, the traveller went to his room." Yet the participle is commonly and conveniently classified among verb-forms for reasons similar to those already given with regard to the infinitive (p. 224). Like the infinitive, the participle is very important in making verb-phrases which supply the place of inflections.

EXERCISE.

Examples of participles may be seen in the following sentences: —

Walking up to the front door, *I* rang the bell.
The policeman saw a *man sitting* on the steps.
He observed a fine *dog stretched* out on the hearth-rug.
He tripped over a *rope extended* across his path.

In the following sentences pick out the **participles**. What noun or pronoun does each modify?

1. I see trees laden with ripening fruit.
2. In the green churchyard there were cattle tranquilly reposing upon the verdant graves.
3. The mob came roaring out, and thronged the place.
4. The girls sat weeping in silence.
5. Asked for a groat, he gives a thousand pounds.
6. Edward marched through Scotland at the head of a powerful army, compelling all ranks of people to submit to him.
7. The blackest desperation now gathers over him, broken only by red lightnings of remorse.
8. Arrived at Athens, soon he came to court.
9. Still the vessel went bounding onward.
10. Enchanted with the whole scene, I lingered on my voyage.
11. So saying, from the pavement he half rose
    Slowly, with pain, reclining on his arm,
    And looking wistfully with wide blue eyes
    As in a picture.
12. I went home that evening greatly oppressed in my mind, irresolute, and not knowing what to do.
13. Methinks I see thee straying on the beach.
14. A mountain stood
    Threatening from high, and overlooked the wood.
15. The wondering stranger round him gazed.

CHAPTER CII.

PRESENT PARTICIPLE.

429. English verbs have two simple Participles: the Present Participle and the Past Participle.

430. The Present Participle ends in *-ing*.

Thus, the present participle of the verb *give* is *giv-ing;* that of *walk* is *walk-ing;* that of *kill*, *kill-ing;* that of *drink*, *drink-ing*, and so on.

431. The Present Participle usually describes an action as taking place at the same time with some other action. Thus, —

The dandy walked up the street, *flourishing* his cane.
The enemy disputed their ground inch by inch, *fighting* with the fury of despair.
Do you hear that nightingale *singing* in the wood?

432. The present participle may describe an action as having taken place before some other action. Thus,

Raising his rifle and *taking* careful aim, Tom fired at the bear.
Mounting his horse, the bandit rode off.
Walking up to the stranger, John asked him his name.
Landing at Calais, we proceeded to Paris.

433. The present participle is much used with the copula *is* (*was*, etc.), to make verb-phrases expressing continued or repeated action.

He *is chopping* wood.
They *were travelling* in Italy last year.
You *have been climbing* trees all day.

A verb-phrase of this kind is called the **progressive form** of the verb.

CHAPTER CIII.

PAST PARTICIPLE OF WEAK VERBS.

434. The Past Participle is always associated with the idea of past time or completed action.

The past participle is also called the *perfect participle.*

435. In form, past participles differ according as they come from (1) **weak verbs** or (2) **strong verbs.**

436. The Past Participle of any Weak Verb is identical in form with the Preterite of that verb.*

Weak past participles, then, end in *-ed, -d, -t,* **according as the preterite shows one or another of these terminations.**

Thus, the **preterite** tense of the verb *stretch* is *stretched;* the **past participle** is also *stretched.*

The rascal *stretched* a cord across the road. [Here *stretched* is the preterite, and has *rascal* for its subject.]

I saw a cord *stretched* across the road. [Here *stretched* has no subject. It is a past participle and belongs to the noun *cord*, the object of *saw.*]

PRESENT	PRETERITE	PAST PARTICIPLE
He *kills* the dog.	He *killed* the dog.	The dog was *killed.*
He *spends* money.	He *spent* money.	Much money was *spent.*
He *meets* a friend.	He *met* a friend.	He was *met* by a friend.
He *buys* iron.	He *bought* iron.	Iron was *bought.*
The terrier *catches* rats.	The terrier *caught* rats.	The rat was *caught.*
He *shuts* the door.	He *shut* the door.	The door was *shut.*

The past participle, it will be seen, follows the weak preterite through all its irregularities.

* The only exceptions to this rule are trivial variations in spelling.

The student may, at first, be troubled to distinguish between the preterite tense and the past participle in those verbs which have these two forms alike, but he can make no mistake if he remembers that the past participle can never have a subject, and the preterite tense must always have a subject.

EXERCISES.

I.

Write in three columns, as in § 436, (1) the sentences that follow; (2) the same sentences with the verbs changed to the preterite; (3) sentences containing the past participle of each verb preceded by *was* or *has*. Thus, —

PRESENT	PRETERITE	PAST PARTICIPLE
John *ties* his horse.	John *tied* his horse.	John's horse was *tied* OR John has *tied* his horse.

1. The farmer sows his seed.
2. The maid sets the table.
3. The dog obeys his master.
4. The pupil answers the question.
5. The girl reads her book.
6. He spends his money freely.
7. He feels sorry for his faults.

II.

Give the present, the preterite, and the past participle of:

Quarrel, accept, tell, offer, hit, drown, flee, start, arrive, hear, convey, sleep, obey, cut, delay, sweep, sell, stay, feel, make, deal, beseech, creep, bring, shut, cast, keep, lose, catch, cost, leave.

CHAPTER CIV.

PAST PARTICIPLE OF STRONG VERBS.

437. The Past Participle of Strong Verbs, like the preterite, shows a change from the vowel of the present tense.

All strong verbs had originally the ending *-en* (*-n*) in the past participle, but this ending has been lost in many verbs.

Present Indicative	Preterite Indicative	Past Participle
He *rides.*	He *rode.*	He has *ridden.*
He *forgets.*	He *forgot.*	It is *forgotten.*
He *breaks* the stick.	He *broke* the stick.	The stick is *broken.*
He *sinks.*	He *sank.*	They *have sunk.*
He *begins.*	He *began* the game.	The game is *begun.*
He *digs* a pit.	He *dug* a pit.	The pit is *dug.*
He *finds* gold.	He *found* gold.	The gold was *found.*

The past participle without ending is sometimes identical in form with the preterite. The forms show great variety and must be learned by practice.

438. The strong past participles have suffered many changes of form, even in comparatively modern English. New forms have come up and been in fashion for a while, only to disappear from accepted usage, and old forms have sometimes been revived and have made good their position in the language.

Thus, the only past participle of *write* now in good use is *written*, which is really a very old form. A hundred years ago, however, *wrote* was an accepted form, and two hundred years ago *writ* was perfectly good. Hence, whereas we can say only "I have *written* a letter," our ancestors could say "I have *written* a letter," "I have *writ* a letter," or "I have *wrote* a letter."

EXERCISES.

Errors in the forms of the preterite and the past participle are very common among careless speakers. Most of the erroneous forms now heard were once in good use, but this does not make them correct now.*

I.

Write in three columns, as in § 437, (1) the sentences that follow; (2) the same sentences with the verbs changed to the preterite; (3) sentences containing the past participle of each verb preceded by *was* or *has*. Thus, —

PRESENT	PRETERITE	PAST PARTICIPLE
Jack *wears* no hat.	Jack *wore* no hat.	No hat was *worn* by Jack OR Jack has *worn* no hat.

1. Nobody knows the truth of the matter.
2. Henry writes to his mother every day.
3. The arrow strikes the target near the centre.
4. The explosion throws down the wall.
5. January 1, 1901, begins a new century.
6. The boy stands on the burning deck.
7. A great banquet takes place to-night.
8. The old man sits in the sun.
9. The Mexican swings the lasso round his head.
10. Johnson swims in the lake every day.

II.

Make sentences containing (1) the preterite and (2) the past participle (preceded by *have* or *has*) of —

(*a*) Begin, drink, ring, run, shrink, sing, sink, spring, swim.

(*b*) Bear, bite, break, choose, drive, eat, fall, forget, freeze, hide, ride, shake, speak, steal, swear, take, tear, wear.

* See pages 386 ff. for the correct modern forms.

CHAPTER CV.

MODIFIERS AND OBJECT OF INFINITIVE OR PARTICIPLE.

439. Infinitives and Participles, like other verb-forms, may be modified by Adverbs or Adverbial Phrases.

To walk briskly is good exercise.

He ordered the company *to march forward at once.*

The constable, *running with all his speed*, was scarcely able to overtake the thief.

The carriage, *driven rapidly*, was soon out of sight.

440. An Infinitive or a Participle, like any other verb-form, may take an Object if its meaning allows.

I wish *to find gold.*

To rouse a *lion* is a dangerous game.

Sudden a thought came like a full-blown rose,
Flushing his *brow.*

We could see a woman *pulling* a small *boat.*

441. No word of any kind should be inserted between *to* and the infinitive.*

[RIGHT]		[WRONG]
I will try *to inform him thoroughly* in regard to this matter.	NOT	I will try *to thoroughly inform him* in regard to this matter.
Creditably to perform one's task is not always easy. OR, *To perform* one's task *creditably* is not always easy.	NOT	*To creditably perform* one's task is not always easy.

* This rule of order is in strict accordance with the best usage, although it is habitually neglected by careless writers and sometimes deliberately violated by good writers and speakers who choose to defy it.

EXERCISES.

I.

In each of the following sentences insert an adverb or adverbial phrase to modify the infinitive.

1. I resolved to return to England.
2. His orders to me were to keep him in sight.
3. My first thought was to flee.
4. To rush towards her was my impulse.
5. What right have you, then, to upbraid me for having told you the truth?
6. The young man began to spend his money.

II.

Pick out the participles, and tell what noun or pronoun each modifies.

Mention all the modifiers and objects of the participles.

1. He occupied a farm of seventy acres, situated on the skirts of that pretty little village.
2. Mine was a small chamber, near the top of the house, fronting on the sea.
3. The listening crowd admire the lofty sound!
4. This life, which seems so fair,
   Is like a bubble blown up in the air.
5. Still is the toiling hand of Care;
   The panting herds repose.
6. His bridge was only loose planks laid upon large trestles.
7. She had a little room in the garret, where the maids heard her walking and sobbing at night.
8. The kind creature retreated into the garden, overcome with emotions.
9. The colonel, strengthened with some troops of horse from Yorkshire, comes up to the bridge.
10. Exhausted, I lay down at the base of the pyramid.

CHAPTER CVI.

PRINCIPAL PARTS OF VERBS.

442. Three forms of the verb are of so much consequence that they are called the Principal Parts.* These are: —

(1) the First Person Singular of the Present;
(2) the First Person Singular of the Preterite;
(3) the Past Participle.

PRESENT	PRETERITE	PAST PARTICIPLE
I act	I acted	acted
I kill	I killed	killed
I bring	I brought	brought
I find	I found	found
I ride	I rode	ridden

In giving the principal parts of a verb the pupil may be sure of getting the past participle right if he remembers that it is always the form which we use after *I have*. Thus, — [*I have*] *found*, *ridden*, *brought*.

EXERCISE.

In Exercise II, p. 235, pick out all the presents and preterites and mention the subject of each.

Select all the present and past participles and mention the substantive which each modifies.

Tell whether the verb is weak or strong in each case.

Give the principal parts of every verb.

* The importance of the present and the preterite is at once clear. Their difference in form serves to distinguish the time of actions. The importance of the past participle will appear in the chapters on the passive voice and the compound tenses.

CHAPTER CVII.

VERBAL NOUNS IN -ING.

443. Not all words that end in *-ing* are participles. There is a large class of **verbal nouns** that have this ending. Indeed, from any ordinary verb in the language a noun in *-ing* may be formed just as readily as a present participle.

The distinction between **verbal nouns** in *-ing* and present **participles** is easy to make; for the present participle is never used as a noun. Consequently, if a word in *-ing* is the **subject** of a sentence, or the **object** of a verb or preposition, or stands in any other **noun** construction, it cannot be a participle.

444. The distinction just indicated may be seen in the following sentences:—

Walking up the street, I met an old friend. [Participle.]

Walking is good exercise. [Verbal noun.]

I like *walking* on account of its good effect upon my health. [Verbal noun.]

He gave much attention to *walking*, because he thought it made him feel better. [Verbal noun.]

In the first of these examples we see at once that *walking* is a **participle**, not a **noun**. It expresses action but has no subject, and it modifies the subject of the sentence, *I*, thus having the use of an adjective.

In the other examples, however, *walking* is not a participle, but a **noun**. In the second sentence it is the **subject**; in the third it is the **direct object** of the verb *like*; in the fourth it is the **object** of the preposition **to**.

445. From nearly every English verb there may be formed a Verbal Noun in *-ing*. Such nouns are identical in form with present participles, but they have the construction, not of participles, but of Nouns.

NOTE. — In the oldest form of English the present participle ended, not in *-ing*, but in *-ende*, and the number of nouns in *-ing* was limited. At a later period a confusion of endings came about, so that there was no longer any distinction in form between verbal nouns in *-ing* and present participles. As a result of this confusion, nouns in *-ing* multiplied greatly in number, so that in modern English we can form one from almost any verb at pleasure.

446. Verbal nouns in *-ing* partake of the nature of the verbs from which they are formed. Hence:

(1) **Verbal Nouns in *-ing* may take a Direct or an Indirect Object if their meaning allows.** Thus, —

Giving them money does not satisfy them.

Here the verbal noun *giving*, which is the subject of the sentence, takes both a direct object (*money*) and an indirect object (*them*), as the verb *give* might do.

(2) **A verbal noun in *-ing* may take an adverbial modifier.**

Eating *hastily* injures the health.

Here the verbal noun *eating* is the subject of the verb *injures*. It is, however, modified by the adverb *hastily*, precisely as if it were a verb.

But verbal nouns in *-ing*, like other nouns, may be modified by **adjectives.**

Thus, in the last example we may substitute the adjective *hasty* for the adverb *hastily* without changing the construction of the verbal noun *eating*.

ADVERBIAL MODIFIER	ADJECTIVE MODIFIER
Eating *hastily* injures the health.	*Hasty* eating injures the health.

447. That nouns in *-ing* are real nouns may be proved by substituting ordinary nouns in their places.

On thinking this matter over.	On consideration of this matter.
After resting.	After a rest.
By experimenting.	By an experiment.

448. Verbal Nouns in *-ing* are similar in some of their constructions to Infinitives used as nouns (§ 425). Thus, —

Infinitive as Noun	Verbal Noun in *-ing*
To breathe is natural to animals. [Subject.]	*Breathing* is natural to animals. [Subject.]
To see is *to believe*. [Subject and predicate nominative.]	*Seeing* is *believing*. [Subject and predicate nominative.]

Note. — Verbal nouns in *-ing* are sometimes called *infinitives* and sometimes *gerunds*.

EXERCISE.

In the following sentences pick out all the words in *-ing* and tell whether they are present participles or verbal nouns. Give your reasons.

1. Books, painting, fiddling, and shooting were my amusements.
2. We are terribly afraid of Prince Eugene's coming.
3. Upon hearing my name, the old gentleman stepped up.
4. After I had resided at college seven years, my father died and left me — his blessing.
5. The neighing of the generous horse was heard.
6. Joseph still continued a huge clattering with the poker.
7. Then came the question of paying.
8. The day had been spent by the king in sport and feasting, and by the conspirators in preparing for their enterprise.
9. He first learned to write by imitating printed books.
10. Here we had the pleasure of breaking our fast on the leg of an old hare, and some broiled crows.

CHAPTER CVIII.

FUTURE TENSE.

449. English verbs, as we have seen in Chapter XC, have special forms of **inflection** to express **present** time and **past** time. Thus, *I find* and *I act* are in the present tense; *I found* and *I acted* are in the preterite tense.

Many languages have also an inflectional form for the **future tense.** In English, however, there is no such future inflection, and we are obliged, therefore, to use a **verb-phrase** to express future time. Thus, —

I *shall visit* Chicago next month.
You *will find* your horse in the stable.
The ship *will sail* on Monday.
We *shall march* up Main Street.

In these sentences the verb-phrases *shall visit*, *will find*, *will sail*, and *shall march*, manifestly refer to **future time.** Each of them consists of an **auxiliary** verb (*shall* or *will*) followed by an **infinitive** (*visit*, *find*, *sail*, *march*) without the infinitive sign *to*.

450. The English Future Tense is a verb-phrase consisting of the auxiliary verb *shall* or *will*, followed by the infinitive without *to*.

451. A correct use of *shall* and *will* in the future tense is a matter of some difficulty.

The following table shows the proper form of the **future tense** for each of the three persons (1) in **assertions** and (2) in **questions**: —

FUTURE TENSE

ASSERTIONS (DECLARATIVE)

SINGULAR NUMBER	PLURAL NUMBER
1. I shall fall.	We shall fall.
2. Thou wilt fall.	You will fall.
3. He will fall.	They will fall.

QUESTIONS (INTERROGATIVE)

SINGULAR NUMBER	PLURAL NUMBER
1. Shall I fall?	Shall we fall?
2. Shalt thou fall?	Shall you fall?
3. Will he fall?	Will they fall?

452. Very common errors are the use of *will* for *shall* (1) in the **first person** in **assertions** and **questions** and (2) in the **second person** in **questions.**

In the following sentences the first person of the future tense is correctly formed: —

I *shall fall.*	*Shall* I *fall?*
I *shall break* my arm.	*Shall* I *break* my arm?
We *shall die.*	*Shall* we *die?*

The italicized phrases express merely the action of the verb in **future** time. They do not indicate any **willingness** or **desire** on the part of the subject.

Contrast the following sentences, in which a verb-phrase consisting of *I will* and the infinitive is used:

I *will lend* you five dollars.
I *will speak*, in spite of you.
I *will* not *permit* such disorder.
I *will do* my very best.
I *will conquer* or die.

In these sentences the italicized phrases do not (as in the previous examples of *I shall*) express the action of the verb in future time. They express the **present willingness** or **desire** or **determination** of the subject to do something in the future.

Hence such verb-phrases with *will* in the first person are not forms of the future tense. They are special verb-phrases expressing willingness or desire.

453. In the First Person *shall*, not *will*, is the auxiliary of the Future Tense in both assertions and questions. It denotes simple futurity, without expressing willingness, desire, or determination.

***Will* in the First Person is used in promising, threatening, consenting, and expressing resolution. It never denotes simple futurity.**

I will give you a thousand dollars to do this. [Promise.]
I will shoot the first man that runs. [Threat.]
I will accompany you, since you wish it. [Consent.]
I will fight it out on this line if it takes all summer. [Resolution.]

454. *I'll* and *we'll* stand for *I will* and *we will*, and are proper only when *I will* and *we will* would be correct. They can never stand for *I shall* and *we shall*.

455. The use of *will* for *shall* in the first person of the future is a common but gross error. Thus, —

We *will* all die some day. [Wrong, unless what one means is "We are determined to die." Say: "We *shall*."]
I *will* be glad to help you. [Say: "I *shall* be glad."]

Such expressions as *I shall be glad, I shall be willing, I shall be charmed to do this*, express willingness not by means of *shall* but in the adjectives *glad, willing, charmed*. To say "I will be glad to do this," then, would be wrong, for it would be to express volition twice. Such a sentence could only mean "*I am determined* to be glad to do this."

456. **In the Second Person *shall you?* not *will you?* is the proper form of the Future Tense in questions.**

***Will you?* always denotes willingness, consent, or determination, and never simple futurity.**

I. FUTURE TENSE (simple futurity).

Shall you *vote* for Jackson? [THAT IS, Are you going to vote for him as a matter of fact?]
Shall you *try* to win the prize?
Shall you *go* to Paris in June or in July?

II. VERB-PHRASE DENOTING WILLINGNESS, ETC.

Will you *lend* me ten dollars as a favor?
Will you *try* to write better?
Will you *insist* on this demand?

457. *Shall* in the **second** and **third persons** is not the sign of the **future** tense in declarative sentences.

It is used in **commanding, promising, threatening,** and expressing **resolution,** the volition being that of the speaker. Thus, —

Thou *shalt* not steal. [Command.]
You *shall* have a dollar if you run this errand. [Promise.]
You *shall* be punished if you defy me. [Threat.]
He *shall* be punished if he defies me. [Threat.]
You *shall* never see him again. [Determination.]
He *shall* leave the house instantly. [Determination.]

EXERCISES.

I.

Express the thought in each of the following sentences by means of a verb-phrase with *will* or *shall.*

1. I am determined to learn my lesson. (*I will* or *I shall?*)
2. I am willing to accompany you. (*Will* or *shall?*)
3. You are sure to fall if you climb that tree. (*You will* or *you shall?*)
4. I am sure to fall if I climb that tree. (*I will* or *I shall?*)
5. He is not to go home till he has learned his lesson. (*He will not* or *he shall not?*)
6. We agree to lend you fifty dollars. (*We will lend* or *we shall lend?*)
7. We are going to lend you fifty dollars, as a matter of fact. (*We will* or *we shall?*)
8. We are determined to find the rascal who stole our dog.
9. We are certain to succeed in the search.
10. Columbus cannot fail to discover land if he sails on.
11. You are resolved to win this game, I see.

II.

Fill the blanks with *shall* or *will* as the sense requires. Give your reason for selecting one or the other word. In some cases either may be used.

1. I —— lose my train if I stay any longer.
2. I —— be tired to death by night.
3. We —— break through the ice if we are not careful.
4. We —— try to do our duty.
5. We —— not be guilty of such a crime.
6. We —— give you what you need.
7. I —— send a letter to him at once, since you wish it.
8. "I —— drown!" cried the poor fellow, who was struggling in the water. "Nobody —— help me!"
9. He —— misspell his words, in spite of all I can say.
10. They —— not be captured if I can help it.
11. They —— catch nothing if they fish in that stream.
12. I —— catch one fish if I have to stay here all day.
13. I —— catch cold in this carriage.
14. I —— ride as fast as I can.

CHAPTER CIX.*

PASSIVE VOICE.

458. We have already studied the difference between the **active** and the **passive** voice of verbs (pp. 95, 96).

459. A verb is said to be in the Active Voice when it represents its subject as the doer of an act.

Thomas *struck* John.
The sleeping fox *catches* no poultry.
The wave *washed* him overboard.

460. A verb is said to be in the Passive Voice when it represents its subject not as the doer of an action, but as receiving an action.

John *was struck* by Thomas.
The goose *was caught* by the fox.
He *was washed* overboard by the wave.

461. In English there is no single verb-form for the passive voice. Hence the **passive voice** must be expressed by a **verb-phrase**, as in the examples above.

462. The Passive Voice of a verb is expressed by a verb-phrase made by prefixing some form of the copula (*is, was,* etc.) to the Past Participle of the Verb.

Thus in the second example in § 460, the passive is expressed by *was caught*, a phrase consisting of (1) the **copula** *was* and (2) *caught*, the **past participle** of the verb *catch*.

463. In this way a verb may have passive forms for all tenses of the **indicative mood.**

* Here pages 95, 96 should be reviewed.

ACTIVE VOICE	PASSIVE VOICE
Present Tense	
Singular Number	
1. I strike.	I am struck.
2. Thou strikest.	Thou art struck.
3. He strikes.	He is struck.
Plural Number	
1. We strike.	We are struck.
2. You strike.	You are struck.
3. They strike.	They are struck.
Preterite Tense	
Singular Number	
1. I struck.	I was struck.
2. Thou struckest (*or* didst strike).	Thou wast (*or* wert) struck.
3. He struck.	He was struck.
Plural Number	
1. We struck.	We were struck.
2. You struck.	You were struck.
3. They struck.	They were struck.
Future Tense	
Singular Number	
1. I shall strike.	I shall be struck.
2. Thou wilt strike.	Thou wilt be struck.
3. He will strike.	He will be struck.
Plural Number	
1. We shall strike.	We shall be struck.
2. You will strike.	You will be struck.
3. They will strike.	They will be struck.

EXERCISES.

I.

Find the passives. Give tense, person, and number. Mention the subject of each.

1. The spears are uplifted; the matches are lit.
2. Burton was staggered by this news.
3. Thus was Corinth lost and won.
4. Five hundred carpenters had been set at work.
5. Old Simon is carried to his cottage door.
6. You will be surprised at her good spirits.
7. George Brand was ushered into the little drawing-room.
8. We shall be hit by the sharpshooters.
9. The house had been struck by lightning.
10. The art of writing had just been introduced into Arabia.
11. They are bred up in the principles of honor and justice.
12. He was carried away captive by the Indians.
13. The alarm bell will be rung when the foe appears.
14. For my own part, I swam as Fortune directed me, and was pushed forward by wind and tide.
15. Thus the emperor's great palace was built.
16. The stranger was surrounded, pinioned with strong fetters, and hurried away to the prison of the great tower.
17. Some of the cargo had been damaged by the sea water.
18. Our blows were dealt at random.
19. Nothing will be gained by hurry.
20. I shall be surprised if he succeeds.

II.

Use in sentences some passive form of each of the following verbs: —

Delay, devour, pierce, set, send, bring, betray, fulfil, declare, conduct, guide, spend, read, feel, catch, sink, cut, find, steal, drink, ring.

CHAPTER CX.

ACTIVE AND PASSIVE.

464. Any sentence in which the verb of the predicate is **transitive** may be changed from the **active** to the **passive** form. Thus, —

ACTIVE. The dog *chased* the boy.
PASSIVE. The boy *was chased* by the dog.

(1) The verb (*chased*) is changed from the **active voice** to the **passive** (becoming *was chased*).

(2) *Boy*, the **object** of the **active** verb *chased*, becomes the **subject** of the **passive** verb *was chased*.

(3) *Dog*, the subject of the active verb, becomes, in the passive sentence, a part of the complete predicate, and is the object of the preposition *by*.

465. In turning a sentence from the Active Voice to the Passive, the Object of the active verb becomes the Subject of the passive.

466. An Intransitive Verb can have no passive voice.

Since it is the very nature of the passive voice that the object of the action should appear as the subject of the sentence, an intransitive verb, which takes no object, cannot be used in the passive.

EXERCISE.

In Exercise I, p. 46, change the transitive verbs from the active to the passive or from the passive to the active without altering the meaning of the sentences.

CHAPTER CXI.

COMPLETE OR COMPOUND TENSES.

467. **Completed action** is denoted by special **verb-phrases** made by prefixing to the **past participle** some form of the auxiliary *have*.

These are called the **complete** or **compound tenses.**

468. **The Perfect Tense denotes that the action of the verb is complete at the time of speaking. It is formed by prefixing *have* (*hast, has*) to the Past Participle.**

I *have eaten* my breakfast.

He *has filled* his pockets with apples.

469. **The Pluperfect (or Past Perfect) Tense denotes that the action was completed at some point in past time. It is formed by prefixing *had* (*hadst*) to the Past Participle.**

When I reached the pier, the ship *had sailed.*

After the bell *had rung* three times, the session began.

470. **The Future Perfect Tense denotes that the action will be completed at some point of future time. It is formed by prefixing the future tense of *have* (*shall have,* etc.) to the Past Participle.**

The ship will sail before I *shall have reached* the pier.

The future perfect tense is rare except in very formal writing.

471. A verb-phrase made by prefixing *having* to the past participle is called the **perfect participle.**

Having knocked, he waited for admittance.

472. A verb-phrase made by prefixing *to have* to the past participle is called the **perfect infinitive.**

He ought *to have studied* harder.

473. In the Passive Voice of the complete tenses the past participle *been* follows the auxiliary.

The flames *have been extinguished.* [Perfect Passive.]
The horse *had been driven* too hard. [Pluperfect Passive.]
When this happens, I *shall have been attacked* once too often. [Future Perfect Passive.]
He could not move, *having been crippled* by a fall. [Perfect Passive Participle.]
You ought *to have been punished.* [Perfect Passive Infinitive.]

EXERCISE.

In the following sentences select all the verbs, give the tense, voice, person, and number of each, and point out the subject with which it agrees.

1. My eldest daughter had finished her Latin lessons, and my son had finished his Greek.
2. There has been a heavy thunderstorm this afternoon.
3. A multitude of humming birds had been attracted thither.
4. Our men had besieged some fortified house near Oxford.
5. I really have had enough of fighting.
6. All shyness and embarrassment had vanished.
7. The great tree has been undermined by winter floods.
8. He had lost his way in the pine woods.
9. Thousands had sunk on the ground overpowered.
10. A storm of mingled rain and snow had come on.
11. We had left our two servants behind us at Calais.
12. The patience of Scotland had found an end at last.
13. His passion has cast a mist before his sense.
14. The surgeon has set my arm very skilfully and well.
15. A strange golden moonlight had crept up the skies.
16. You will have finished your task by Saturday.
17. The wind has howled all day.
18. He had gasped out a few incoherent words.

CHAPTER CXII.

PROGRESSIVE VERB-PHRASES. I.

474. Examine the following sentences: —

I *struck* John. I *was striking* John.

In these two short sentences the predicates (*struck*, *was striking*) both refer to **past time**, but there is an obvious difference in their sense.

(1) The first predicate, *struck*, merely **states a fact** in past time. The form is that of the simple **preterite** tense.

(2) The second predicate, *was striking*, describes an act as **going on** or **progressing** in past time. Hence it is called the **progressive form** of the preterite tense. It is, we observe, a verb-phrase made by prefixing the preterite of *be* (namely, *was*) to the present participle, *striking*.

475. **The Progressive Form of a tense represents the action of the verb as going on or continuing at the time referred to.**

476. **The Progressive Form is a verb-phrase made by prefixing to the present participle some form of the verb *to be*.**

He is striking.	They will be striking.
They were striking.	They have been striking.

477. The **progressive forms** of the present indicative active may be seen in the following table: —

PRESENT TENSE, PROGRESSIVE FORM

SINGULAR	PLURAL
1. I am reading.	We are reading.
2. Thou art reading.	You are reading.
3. He is reading.	They are reading.

CHAPTER CXIII.

PROGRESSIVE VERB-PHRASES. II.

478. In the **passive**, the **progressive verb-phrases** are made by prefixing *am being*, *is being*, *was being*, etc., to the past participle. Thus, —

I *am* always *being tormented* by this fellow.
John *is being educated* in Germany.
While the guard *was being changed*, the prisoner escaped.

479. Instead of the progressive form of the passive, English sometimes prefers a peculiar phrase consisting of the **verbal noun** in *-ing* preceded by some form of *be*. Thus, —

The house *is building*. [Instead of: The house *is being built*.]
Arrangements *were making* for a grand celebration. [Instead of: Arrangements *were being made*.]
The book *is* now *printing*. [Instead of: *is* now *being printed*.]

The word in *-ing* in these examples is not the present participle; it is the verbal noun in *-ing*. The construction is in fact the same as that in "I went a-fishing," "They were going a-Maying," "The old year lies a-dying," etc., in which *a* is a contraction of the preposition *on* ("I went *on* fishing"). The omission of *a-* disguises the real construction.

The use of the *-ing* phrase as a substitute for the passive is becoming less and less common, but the construction is often useful as well as elegant. Thus, if one wished to say that the building of a certain house had taken ten years, the progressive form of the passive would be intolerable: —

The house *had been being built* ten years.

But the *-ing* construction would be both neat and concise: —

The house *had been* ten years *building*.

Care should be taken, however, to avoid ambiguity. It would never do to say "The boy *was whipping*" if one meant "The boy was *being whipped*."

CHAPTER CXIV.

EMPHATIC VERB-PHRASES.

480. Compare the following sentences : —

I study.
I do study.

In these two short sentences the predicates (*study*, *do study*) both refer to **present** time, but there is an obvious difference in their sense.

(1) The first predicate, *study*, merely **states a fact.** We recognize the form as that of the simple **present** tense.

(2) The second predicate, *do study*, states the same fact, but with **emphasis**: "I *do* study." Hence it is called the **emphatic form** of the present tense. It is a verb-phrase made by prefixing the present tense of *do* to the infinitive *study* (without the infinitive sign *to*).

Similarly we may use an emphatic preterite, "I *did* study," instead of the simple preterite "I studied."

481. The Present or the Preterite of a verb in the active voice may be expressed with emphasis by means of a verb-phrase consisting of *do* or *did* and the infinitive without *to*.

Such a phrase is called the Emphatic Form of the present or the preterite tense.

482. The emphatic form is confined to the present and preterite tenses of the active voice.

In questions and in negative sentences, the emphatic forms are used without the effect of emphasis. See §§ 64, 489, 490.

In older English the verb-phrase with *do* or *did* in declarative sentences often carried no emphasis whatever, but was merely a substitute for the simple present or preterite.

EXERCISES.

Change the progressive and the emphatic forms to the ordinary tense-forms. Tell which of the "emphatic" forms are *really* emphatic.

I.

1. The church bells, with various tones, but all in harmony, were calling out and responding to one another.
2. A huge load of oak wood was passing through the gateway.
3. Many a chapel bell the hour is telling.
4. Edmund was standing thoughtfully by the fire.
5. A thick mist was gradually spreading over every object.
6. I have been walking by the river.
7. Merry it is in the good greenwood
   When the mavis and merle are singing,
   When the deer sweeps by, and the hounds are in cry,
   And the hunter's horn is ringing.
8. The morn is laughing in the sky.
9. Curly-headed urchins are gambolling before the door.

II.

1. The wind did blow, the cloak did fly.
2. Glossy bees at noon do fieldward pass.
3. A second time did Matthew stop.
4. He did come rather earlier than had been expected.
5. She did look a little hot and disconcerted for a few minutes.
6. The dogs did bark, the children screamed,
   Up flew the windows all.
7. The Nile does not always rise on the same day.
8. But Knowledge to their eyes her ample page,
   Rich with the spoils of time, did ne'er unroll.
9. Beasts did leap and birds did sing,
   Trees did grow and plants did spring.
10. The noise of the wind and of the thunder did not awaken the king, for he was old and weary with his journey.

CHAPTER CXV.*

IMPERATIVE MOOD.

483. An Imperative Sentence expresses a command or an entreaty in the second person.

Come here.	Go to your mother.
Love your enemies.	Forgive us our sins.

The form of the verb used in an Imperative Sentence is called the Imperative Mood.

484. The imperative mood has both voices, **active** and **passive**, but only one tense, — the **present.** It has both numbers, the **singular** and the **plural**, but only one person, the **second.** It has the same form for both the **singular** and the **plural** number.

485. In the Active Voice the Imperative has the same form as the second person plural of the present indicative.

INDICATIVE MOOD (*Declarative Sentences*)	IMPERATIVE MOOD (*Imperative Sentences*)
You *learn* your lessons well.	*Learn* your lessons.
You *run* very fast.	*Run* home with this message.
You *waste* your time.	*Waste* nothing.

EXCEPTION. — The imperative of the verb *to be* is *be*. Thus, —

Be a man.	*Be* diligent in business.
Be good, and you 'll be happy.	*Be* attentive.

486. In the Passive Voice the Imperative is expressed by a verb-phrase consisting of *be* and a past participle.

Be killed at your post rather than run away.
Be honored by your friends rather than by strangers.

* Here pages 29–35 should be reviewed.

487. The **emphatic form** of the imperative consists of the imperative *do*, followed by the infinitive without *to*.

Do go to market with me.
Do come to my house this afternoon.
Do try to be more careful.

488. The Subject of an Imperative is seldom expressed unless it is emphatic.

The subject, when expressed, may precede the imperative: as, — *you go*, *you read*.

In this use the subject is almost always emphasized in speaking. The construction is seldom heard except in familiar language.

In older English the subject often followed the imperative: as, — *go thou*, *go you*, *hear ye*.

This use is now confined to the solemn style and to poetry.

489. In modern English the so-called emphatic form with *do* is often used when the subject of the imperative is expressed: as, — *do you go*.

In this use the emphatic force of *do* has disappeared.

490. Negative commands or entreaties are commonly expressed by means of the so-called emphatic form with *do*, which in this use has lost its emphatic force.

Do not *skate* on thin ice.
Do not *keep* bad company.
Do not *interrupt* a conversation.
Do not *talk* so idly.

The subject is very rarely expressed except in familiar language: as, —

Don't *you* believe him.
Don't *you* do it.

491. In older English, **negative** commands and entreaties are often expressed by the simple imperative, followed by *not*. The subject, when expressed, precedes the *not*. Thus, —

Look not upon the wine when it is red.
Speak not, but go.
Judge not, that ye be not judged.
If sinners entice thee, *consent* thou *not*.

This construction is common in the solemn style and in poetry.

EXERCISE.

In each of the following imperative sentences pick out the verb. Mention the subject, when it is expressed; when not, supply it.

1. Let us have a walk through Kensington Gardens.
2. Do not forget the poor.
3. Hope not, base man, unquestioned hence to go!
4. Would ye be blest? Despise low joys, low gains.
5. Summon Colonel Atherton without a moment's delay.
6. Look up and be not afraid, but hold forth thy hand.
7. Mount ye! spur ye! skirr the plain!
8. O, listen, listen, ladies gay!
9. Toll ye the church-bell sad and slow.
10. You, Herbert and Luffness, alight,
    And bind the wounds of yonder knight.
11. Stay with us. Go not to Wittenberg.
12. Listen to the rolling thunder.
13. Call off your dogs!
14. Keep thine elbow from my side, friend.
15. Do not leave me to perish in this wilderness.
16. Saddle my horses! Call my train together.

EXERCISE.*

You have now studied the inflections of the verb in the **indicative mood** (that is, in the set of forms used in most sentences) and the **imperative mood.** You are acquainted with the **present, preterite,** and **future tenses**; with the **complete tenses**; with the **infinitive** and **participle**; with the **progressive** and **emphatic verb-phrases.** You have learned to distinguish **person** and **number.**

In the following passages tell all you can about the form and construction of each verb and verb-phrase.

1. The more I give to thee, the more I have.
2. Comes the king back from Wales?
3. Dost thou not hear them call?
4. The more we stay, the stronger grows our foe.
5. I know not, gentlemen, what you intend.
6. How long hast thou to serve, Francis?
7. A great portion of my time was passed in a deep and mournful silence.
8. The day, which had been tempestuous, was succeeded by a heavy and settled rain.
9. His courage was not staggered, even for an instant.
10. I was startled by the sound of trumpets.
11. The company was surprised to see the old man so merry, when suffering such great losses; and the mandarin himself, coming out, asked him, how he, who had grieved so much, and given way to calamity the day before, could now be so cheerful? "You ask me one question," cries the old man; "let me answer by asking another: Which is the more durable, a hard thing or a soft thing; that which resists or that which makes no resistance?" — "A hard thing, to be sure," replied the mandarin. — "There you are wrong," returned Shingfu. "I am now fourscore years old; and, if you look in my mouth, you will find that I have lost all my teeth, but not a bit of my tongue."

* Here pages 204–57 should be reviewed.

Part III.

CHAPTER CXVI.

NOMINATIVE ABSOLUTE.

492. Examine the following sentence: —

The general falling, the troops became discouraged.

In this sentence the noun *general* is not the **subject** or the **object** of any verb, nor is it in any other noun construction which we have so far studied.

The participle *falling* obviously belongs to it. The phrase *the general falling* modifies the predicate *became discouraged*, by giving the **time** or perhaps the **cause** of the discouragement. We might, indeed, substitute an adverbial phrase of time for this participial phrase without any material change in the sense: —

On the fall of the general the soldiers became discouraged. [Here *became discouraged* is modified by the phrase *on the fall of the general.*]

Other sentences illustrating this use of **nouns** and **participles** are the following: —

His friends requesting it, he surrendered his office. [Here the phrase *his friends requesting it* is equivalent to *because his friends requested it:* that is, it expresses **cause.**]

The time having come, he mounted the scaffold. [Here the phrase *the time having come* is equivalent to *when the time had come:* that is, it expresses **time.**]

He began to speak, the audience listening intently. [Here the phrase *the audience listening intently* expresses neither **time** nor **cause,** but merely one of the **circumstances** that attended the oration.]

We may, then, formulate the following rule: —

493. A noun or pronoun, with a participle in agreement, may express the cause, time, or circumstances of an action.

This is called the Absolute Construction.

The noun or pronoun is in the nominative case and is called a Nominative Absolute.

494. The **absolute** construction of the **nominative** is perfectly correct in English; but care should be taken not to use it with great frequency, since it is a loose and inexact way of designating the relations of thought, and an excessive employment of it tends to clumsiness and obscurity.*

495. It is not always necessary that a participle should be expressed in the nominative absolute construction. Sometimes **two substantives**, or a **substantive** and an **adjective** may be used together in this manner. In such cases, however, it is always easy to supply the participle *being* to separate the two.

Expressions of this kind are not numerous, but some of them are highly idiomatic. Thus, —

Stephen once *king*, anarchy reigned. [That is: Stephen once *being* king, or, in other words, As soon as Stephen became king.]

The *rain over*, we ventured out.

The *gate* once *open*, the cattle came trooping out of the yard.

We stood silent, our *eyes full* of tears.

* Students of Latin will see that the construction is of the same kind as the ablative absolute, so characteristic of Latin style. The absolute case in English was originally the dative. All dative case-endings, however, disappeared, so that the dative of nouns became indistinguishable from the nominative; and hence the absolute case came to be felt as a nominative, and even pronouns (which kept a dative distinct in form from the nominative) have followed the analogy of nouns. Thus, we say "He being present, the game went on," and not "Him being present, the game went on," although *him* is the old dative of the personal pronoun *he*.

EXERCISE.

In the following sentences point out all instances of the nominative absolute, and tell whether each expresses the time, place, or circumstance of the action.

1. Navigation was at a stop, our ships neither coming in nor going out as before.

2. Night coming on, we sought refuge from the gathering storm.

3. The song ended, she hastily relinquished her seat to another lady.

4. The house consisted of seven rooms, the dairy and cellar included.

5. The resolution being thus taken, they set out the next day.

6. They had some difficulty in passing the ferry at the riverside, the ferryman being afraid of them.

7. She sat beneath the birchen tree,
   Her elbow resting on her knee.

8. The signal of battle being given with two cannon shot, we marched in order of battalia down the hill.

9. The dark lead-colored ocean lay stretched before them, its dreary expanse concealed by lowering clouds.

10. Next Anger rushed, his eyes on fire.

11. The last of these voyages not proving very fortunate, I grew weary of the sea.

12. The two Scottish generals, Macbeth and Banquo, returning victorious from this great battle, their way lay over a blasted heath.

13. The cottage was situated in a valley, the hills being for the most part crowned with rich and verdant foliage, their sides covered with vineyards and corn, and a clear, transparent rivulet murmuring along from east to west.

14. This done, the conspirators separated.

15. This being understood, the next step is easily taken.

16. This said, he picked up his pack and trudged on.

CHAPTER CXVII.

COGNATE OBJECT.

496. Some verbs that are regularly **intransitive** may be followed by a noun which resembles a direct object.

The horse ran a *race*.
The general smiled a sickly *smile*.
He wept bitter *tears*.

In all these examples, the noun that follows the verb simply expresses once more, **in the form of a noun,** the action already expressed by the verb. Thus, the *race* is, to all intents and purposes, the *running* of the horse ; the *tears* are the *weeping;* the *sickly smile* repeats the same idea already expressed in the verb *smiled.*

Nouns thus used are called **cognate objects.**

497. A verb that is regularly intransitive sometimes takes as a kind of object a noun whose meaning closely resembles its own.

A noun in this construction is called the Cognate Object of the verb and is in the Objective Case.*

The neuter pronoun *it* is used as a cognate object in such expressions as *go it, he went it,* and the like. These are colloquial or vulgar, but extremely idiomatic. The idiom was formerly much commoner than at present.

498. A **cognate object** merely repeats in some way the meaning of a verb whose **sense** is already **complete.**

A **direct object completes the meaning** of a verb by denoting that which receives or is produced by the action (see § 156).

* *Cognate* means "related." The name is given to an object of this kind because of the close *relation* between its meaning and that of the verb.

CHAPTER CXVIII.

PREDICATE OBJECTIVE.

499. Examine the following sentence: —

The people elected Adams president.

We observe that the transitive verb *elected* has two objects, (1) the **direct object**, *Adams*, and (2) a second noun, *president*, referring to the same person as the direct object and completing the sense of the predicate. This second noun we may call a **predicate objective.**

500 **Verbs of choosing, calling, naming, making, and thinking, may take two objects referring to the same person or thing. The first of these is the Direct Object, and the second, which completes the sense of the predicate, is called a Predicate Objective.**

The **predicate objective** is often called the **complementary object**, because it completes the sense of the verb. It is sometimes called the **objective attribute.**

Examples may be seen in the following sentences: —

Washington called the man friend.
The nobles made the prince their king.
I call this headache a nuisance.
Cæsar appointed Brutus governor of a province.
I thought him a rascal.
The judge deemed him a criminal.
The club chose Thomas secretary.

501. With some verbs an **adjective** may serve as a **predicate objective.** Thus, —

His rashness makes his friends *uneasy.*
His companions thought him *gentlemanly.*
I call such conduct *unwise.*

The fact that in these sentences the adjective stands in the same construction as the predicate objective may be seen by comparing the examples below : —

Predicate Objective	Adjective as Predicate Objective
His companions thought him a *gentleman.*	His companions thought him *gentlemanly.*
I call such conduct *folly.*	I call such conduct *unwise.*

502. **Predicate objectives** must be carefully distinguished from **nouns in apposition** with the direct object.

Appositive	Predicate Objective
The pirates charged Kidd, their *captain*, with treachery.	The pirates elected Kidd *captain.*

(1) In the first sentence the **appositive** *captain* is simply added to *Kidd* to **describe** Kidd. It might be omitted, without making the sense incomplete : —

The pirates charged Kidd with treachery.

(2) In the second sentence the **predicate objective,** *captain*, is not a mere descriptive word, to be omitted at our pleasure. If we cut it out, the sense is incomplete. "The pirates elected Kidd" would at once suggest the question: "Elected him *what?* Captain? or cook? or commodore?" The **predicate objective** completes the meaning of the **verb,** forming a vital part of the statement.

In this construction the direct object is, strictly speaking, the object of the whole idea expressed by the verb and the predicate adjective or objective. Compare "He *made* the child *quiet*" with "He *quieted* the child"; "He *made* the wall *white*" with "He *whitened* the wall." *Made quiet = quieted; made white = whitened;* and, since *child* is the object of *quieted* and *wall* the object of *whitened,* these same nouns are clearly the objects of the phrases *made quiet* and *made white.*

EXERCISES.

I.

Fill each blank with a predicate objective.

1. The boys elected Will Sampson _____ of the boat club.
2. I always thought your brother an excellent _____.
3. Do you call the man your _____?
4. The governor appointed Smith _____.
5. Everybody voted the talkative fellow a _____.
6. The pirates chose Judson _____.
7. The hunter called the animal a _____.
8. My parents named my brother _____.
9. I cannot think him such a _____.
10. The merchant's losses made him a poor _____.
11. You called my brother a _____.

II.

Fill each blank with a predicate adjective.

1. A good son makes his mother _____.
2. The jury declares the prisoner _____.
3. This noise will surely drive me _____.
4. I cannot pronounce you _____ of this accusation.
5. The sedate burghers thought the gay youngster very _____.
6. The travellers thought the river _____.
7. Our elders often think our conduct _____.
8. I call the boy _____ for his age.
9. Exercise makes us _____.
10. Nothing makes one so _____ as a good dinner.
11. Do you pronounce the prisoner _____?
12. Do you think us _____?

III.

Analyze the sentences in I and II, according to the plan described on page 134.

IV.

Pick out (1) transitive verbs, (2) direct objects, and (3) predicate objectives.

1. Pope had now declared himself a poet.
2. The people call it a backward year.
3. He called them untaught knaves.
4. He could make a small town a great city.
5. She called him the best child in the world.
6. A man must be born a poet, but he may make himself an orator.
7. Fear of death makes many a man a coward.
8. Ye call me chief.
9. The Poles always elected some nobleman their king.
10. He cared not, indeed, that the world should call him a miser; he cared not that the world should call him a churl; he cared not that the world should call him odd.

V.

The **predicate objective** becomes a **predicate nominative** when the verb is changed from the **active** voice to the **passive.**

Active Voice (*Predicate Objective*)	Passive Voice (*Predicate Nominative*)
The people elected Grant *president.*	Grant was elected *president* by the people.
I named my dog *Jack.*	My dog was named *Jack.*
They think such conduct *unwise.*	Such conduct is thought *unwise.*
The noise drove me *mad.*	I was driven *mad* by the noise.

Change the verbs in Exercises II and IV, above, to the passive voice. What happens to the predicate objective or adjective?

CHAPTER CXIX.*

RELATIVE PRONOUNS.

503. A **relative pronoun** introduces a subordinate clause, which it attaches to the main clause by referring directly back to a substantive in the main clause.

This substantive is called the **antecedent** of the **relative.**

504. A Relative Pronoun must agree with its Antecedent in Gender, Number, and Person; but its Case is determined by the construction of its own clause and has nothing to do with the case of the antecedent.

505. The simple **relative pronouns** are *who*, *which*, *that*, *as*, and *what*.

Who and *which* are inflected as follows: —

SING. AND PL. — *Nom.*, who; *gen.*, whose; *obj.*, whom.
SING. AND PL. — *Nom.*, which; *gen.*, whose; *obj.*, which.

That, *as*, and *what* have no inflection. They have the same form for both nominative and objective and are not used in the genitive case.

As may be used as a relative pronoun when *such* stands in the main clause.

506. Examples of *who*, *which*, *that*, and *as*, in various constructions may be seen in the following sentences: —

He bowed to every *man whom* he met.
Elizabeth was a *queen who* could endure no opposition.
The *stone which* you have picked up is not gold ore.
The *king that* succeeded Henry V. was a mere child.
The *house that* I bought last week has burned down.
Such *money as* I have is at your service.

* Here pages 117–19 should be reviewed.

507. ***Who*** **is either masculine or feminine,** ***which*** **is neuter,** ***that*** **and** ***as*** **are of all three genders.**

The sentences in § 506 illustrate the agreement of the relative with its antecedent in gender.

508. The Plural of the Relative Pronouns does not differ in form from the singular. If the relative is the subject of a verb, however, the verb-form must be singular or plural according as the relative pronoun refers to a singular or a plural antecedent.

Hence the rule that a relative pronoun must agree with its antecedent in number is of importance.

The boy *who comes* to school late will be punished. [Singular.]
All the boys *who come* to school late will be punished. [Plural.]

509. Relative Pronouns have no distinction of form for the three Persons; but they are regarded as agreeing in person with their antecedents.

Hence a verb which has for its subject a relative pronoun is in the same person as the antecedent of the relative. Thus, —

Why do you attack *me, who am* your friend? [First Person.]
It is *you who are* to blame. [Second Person.]
He who speaks to them shall die. [Third Person.]

510. The Case of a Relative Pronoun has nothing to do with its antecedent, but depends on the construction of its own clause.

The general *who* was appointed immediately resigned.
[*Who* is in the nominative, being the subject of *was appointed.*]
He appointed the general, *who* immediately resigned.
[*Who* is in the nominative, being the subject of *resigned*, although its antecedent *general* is in the objective case.]
These men *whom* you see standing about are waiting for work.
[*Whom* is in the objective case, being the direct object of *see*. The antecedent, *men*, is, on the contrary, in the nominative.]

511. A Relative Pronoun in the Objective Case is often omitted.

Relative Pronoun Expressed	Relative Pronoun Omitted
The stranger bowed to every man *whom* he met.	The stranger bowed to every man he met.
The dog *that* you bought of Tom has run away.	The dog you bought of Tom has run away.
The listener heard every word *that* he said.	The listener heard every word he said.

This omission of the relative is common in conversation and in an easy and informal style of writing. In case of doubt, express the pronoun.

In analyzing a sentence in which the relative is omitted, it should be supplied.

EXERCISES.

I.

In Exercise III, pp. 118, 119, pick out all the relative pronouns; tell their number, person, and gender; designate their antecedents; explain their case.

II.

Review Exercise II, p. 118. Give your reason for using one relative rather than another.

III.

Make twelve sentences containing the pronouns —

who, whom, which, whose, of which, that, as.

IV.

In Exercises II, III, pp. 118, 119, see how many relatives may be omitted without spoiling the sentences.

CHAPTER CXX.

GENDER OF RELATIVES.

512. The relative *which* is commonly used in referring to the lower animals unless these are regarded as persons. This is true even when *he* or *she* is used of the same animals (see p. 143). Thus, —

The horse *which* I bought yesterday is a good trotter. *He* can go a mile in less than three minutes.

The genitive form *whose* is freely used of all living creatures, whether they would be designated by the pronoun *he*, by *she*, or by *it*. Thus, —

The *lady whose* purse was lost offered a large reward.

The *general whose* men were engaged in this battle was complimented by the commander-in-chief.

The *butterfly, whose* wing was broken, fell to the ground. It was picked up immediately by one of the birds.

In the case of things without animal life, however, the tendency is to use *of which* instead of *whose*, unless euphony forbids.* Thus, of the sentences that follow, though both are grammatical, the second is more in accordance with modern usage: —

The *tree, whose* top had been struck by lightning, was cut down.

The *tree*, the top *of which* had been struck by lightning, was cut down.

The choice between *whose* and *of which* is rather a question of style than of grammar. A cultivated ear is the best guide.

* *Whose* is particularly common when the relative is restrictive (§ 514).

CHAPTER CXXI.

DESCRIPTIVE AND RESTRICTIVE RELATIVES.

513. **Relative Pronouns** have two uses, which may be distinguished in the sentences that follow: —

The hat, which is black, belongs to me.
The hat which is black belongs to me.

In the first sentence, the relative clause (*which is black*) merely **describes** the hat by adding a fact about it. In speaking, a pause is made between the antecedent (*hat*) and the relative (*which*).

In the second sentence, the relative clause is very closely connected with the antecedent (*hat*), and there is no pause between them. The relative clause serves to designate the particular hat which is meant; that is, the relative confines or **restricts** the meaning of the noun.

In the first of these uses, the relative is called a **descriptive relative**; in the second, a **restrictive relative.**

514. **A Relative Pronoun that serves merely to introduce a descriptive fact is called a Descriptive Relative.**

A Relative Pronoun that introduces a clause confining or limiting the application of the antecedent is called a Restrictive Relative.

515. A descriptive relative is preceded by a **comma**; a restrictive relative is not.

516. *Who*, *which*, and *that* are all common as restrictive relatives; but some writers prefer *that*, especially in the nominative case.

In Exercises II and III, pp. 118, 119, explain why each relative is **descriptive** or **restrictive.**

CHAPTER CXXII.

THE RELATIVE PRONOUN "WHAT."

517. The relative pronoun *what* is often equivalent to *that which*.

Thus, in the second of the sentences below, *what* has exactly the sense of *that which* in the first: —

1. The fire destroyed *that which* was in the building.

[*That*, the antecedent of *which*, is a demonstrative pronoun and is the direct object of *destroyed*. The relative pronoun *which* is the subject of *was*.]

2. The fire destroyed *what* was in the building.

[*What*, being equivalent to *that which*, has two constructions. It serves both as the direct object of *destroyed* and as the subject of *was*.]

518. In this use, *what* has a **double construction**: — (1) the construction of the **omitted** or **implied antecedent** *that*; (2) the construction of the **relative** *which*.

In parsing *what*, mention both of its constructions.

EXERCISE.

Change each *what* to *that which*. Explain the constructions of *that* and *which*.

1. We seldom imitate what we do not love.
2. He gives us what our wants require.
3. What 's mine is yours, and what is yours is mine.
4. What you have said may be true.
5. What I have is at your service.
6. The spendthrift has wasted what his father laid up.
7. What I earn supports the family.
8. What supports the family is Tom's wages.

CHAPTER CXXIII.

COMPOUND RELATIVE PRONOUNS.

519. The Compound Relative Pronouns are formed by adding *-ever* or *-soever* to *who, which,* and *what.*

The forms in *-soever* are used in the solemn style or for special emphasis.

520. The compound relative pronouns are thus inflected: —

SINGULAR AND PLURAL

Nominative	whoever (whosoever)	whichever (whichsoever)
Genitive	whosever (whosesoever)	—— ——
Objective	whomever (whomsoever)	whichever (whichsoever)

Whatever (*whatsoever*) has no inflection. The nominative and the objective are alike, and the genitive is supplied by the phrase *of whatever* (*of whatsoever*).

The phrase *of whichever* (*of whichsoever*) is used instead of *whosever* exactly as *of which* is used instead of *whose* (p. 270).

521. The Compound Relative Pronouns may include or imply their own Antecedents and hence may have a double construction.

Whoever sins, *he* shall die. [Here *he*, the antecedent of *whoever*, is the subject of *shall die*, and *whoever* is the subject of *sins*.]

Whoever sins shall die. [Here the antecedent *he* is omitted, being implied in *whoever*. *Whoever* has therefore a double construction, being the subject both of *sins* and of *shall die*.]

Whoever runs away is a coward.

Whatever he does is right.

Whichever he chooses will be right.

CHAPTER CXXIV.

RELATIVE ADJECTIVES AND ADVERBS.

522. *Which*, *what*, *whichever*, and *whatever* are often used as adjectives. Thus, —

He gave me *what money* was on hand.
I will take *whichever seat* is vacant.
He has lost *whatever friends* he had.

523. A noun limited by the adjectives *what*, *whatever*, *whichever*, may have the same double construction that these relatives have when they are used as pronouns (§§ 518, 521).

Thus, in the first sentence above, *what money* is both the **direct object** of *gave* and the **subject** of *was*.

524. A number of **adverbs** are closely related in meaning to the **relative pronouns**. Thus, in

The town *where* this took place is a frontier settlement,

the word *where* is an **adverb of place**, but it is connected with *town* in much the same way in which a **relative pronoun** is connected with its antecedent. Indeed we might substitute for *where* the phrase *in which*.

Similarly,

The time *when* [= *at which*] this took place was five o'clock.

525. The most important **relative adverbs** are: —

Where, whence, whither, wherever, when, whenever, while, as, how, why, before, after, till, until, since.

Such words **connect** subordinate clauses with main clauses as **relative pronouns** do. Hence they are called **relative** or **conjunctive adverbs**. They will be further studied on page 296.

EXERCISES.

I.

In each of the following sentences explain the construction of *that* and of *which*. Then change *that which* to *what* and explain the double construction of *what*.

1. That which man has done, man can do.
2. I will describe only that which I have seen.
3. That which was left was sold for old iron.
4. That which inspired the inventor was the hope of final success.
5. Captivity is that which I fear most.
6. That which we have, we prize not. That which we lack, we value.
7. I thought of that which the old sailor had told of storms and shipwrecks.
8. Give careful heed to that which I say.
9. That which offended Bertram most was his cousin's sneer.
10. That which is done cannot be undone.

Substitute *whatever* for *that which* whenever you can.

II.

Explain the construction of the relatives.

1. Whoever he is, I will loose his bonds.
2. Give this message to whomever you see.
3. Give this letter to anyone whom you see.
4. Whatsoever he doeth shall prosper.
5. Everything that he does shall prosper.
6. I owe to you whatever success I have had.
7. I owe to you any success that I have had.
8. Whoever deserts you, I will remain faithful.
9. He gave a full account of whatever he had seen.
10. Whichever road you take, you will find it rough and lonely.

CHAPTER CXXV.*

INTERROGATIVE PRONOUNS, ETC.

526. The pronouns *who*, *which*, and *what* are often used in **asking questions.**

527. In this use they are called **interrogative pronouns.**

Who is your best friend?
Whose coat is this?
Whom do you see in the street?
What is the name of your sled?
Which of the three is the best scholar?

528. The forms of the interrogative pronouns are the same as those of the corresponding relatives (see p. 267).

529. The **objective** *whom* often begins a question (as in the third example above). In such cases, care should be taken not to write *who*.

So also in such sentences as "*Whom* did you give it to?" where *whom* is the object of the preposition.

530. *Which* and *what* are often used as **interrogative adjectives.** Thus, —

Which seat do you prefer?
In *what* state were you born?

531. The interrogative adjective *what* is common in **exclamatory sentences** (see p. 31). Thus, —

What a rascal he is!
What weather we are having!
What heroes they are!

In this use *what* in the singular is often followed by the indefinite article *a* or *an*.

* Here pages 27, 28 should be reviewed.

532. *Where*, *when*, *whence*, *whither*, *how*, *why*, may be used as **interrogative adverbs.** Thus, —

When did you visit Naples?
How do you spell this word?

EXERCISES.

I.

Write fifteen interrogative sentences, using all the forms of the interrogative pronouns and adjectives.

II.

Give the gender, number, and case of the interrogative pronouns, and tell what nouns the interrogative adjectives limit. Mention the interrogative adverbs.

1. Who told you that I was going to Bath?
2. What is the meaning of this terrible summons?
3. Who are these strange-looking men?
4. What dost thou want? Whence didst thou come?
5. What is the creature doing here?
6. Which of you is William Tell?
7. Where did we go on that memorable night? What did we see? What did we do? Or rather, what did we not see, and what did we not do?
8. Of what crime am I accused? Where are the witnesses?
9. Whom shall you invite to the wedding?
10. Whose are the gilded tents that crowd the way
    Where all was waste and silent yesterday?
11. Whom did you see at my uncle's?
12. What strange uncertainty is in thy looks?
13. Which of you trembles not that looks on me?

III.

Write ten exclamatory sentences beginning with *what*.

CHAPTER CXXVI.

THE INFINITIVE AS A NOUN.

533. The infinitive is often used as a pure noun.

534. The Infinitive, with or without an object or modifiers, may be used as the Subject of a Sentence.

To steal is disgraceful.
To kill a man is a crime.
To read carefully improves the mind.

The infinitive as subject is especially common with *is* and other forms of the verb *be*.

535. The Infinitive may be used as a Predicate Nominative.

His fault is *to talk* too much.
His custom is *to ride* daily.

An infinitive often stands in the predicate when the neuter pronoun *it* is used as the subject of a sentence. Thus, —

It is good *to be* here. [Instead of: *To be* here is good.]
It is a crime *to kill* a man.
It is human *to err;* it is divine *to forgive.*

In this construction the infinitive is still in sense the subject, for *it* has little meaning and serves merely to introduce the sentence.

In this use *it* is often called an **expletive** (or "filler").

536. An infinitive may be used as the object of the prepositions *about*, *but*, *except*. Thus, —

I am about *to return* home.
There was nothing to do but *to acquiesce.*
She did nothing but *cry* (or, except *to cry*).

EXERCISES.

I.

Replace each infinitive by a verbal noun in *-ing*, and each noun in *-ing* by an infinitive. Thus, —

To laugh is peculiar to man. *Laughing* is peculiar to man.
To fish is great sport. *Fishing* is great sport.

1. To toil is the lot of mankind.
2. To hunt was Roderick's chief delight.
3. To aim and to hit the mark are not the same thing.
4. To swim is easy enough if one has confidence.
5. Wrestling is a favorite rural sport in the South of England.
6. To cross the river was Washington's next task.
7. To be poor is no disgrace.
8. Begging was the poor creature's last resource.
9. Waiting for a train is tedious business.
10. To desert one's flag is disgraceful.
11. Feeling fear is not being a coward.

II.

Analyze the sentences in I, above.

III.

Explain the construction of the infinitives.

1. To save money is sometimes the hardest thing in the world.
2. It is delightful to hear the sound of the sea.
3. It was my wish to join the expedition.
4. Pity it was to hear the elfin's wail.
5. To be faint-hearted is indeed to be unfit for our trade.
6. Her pleasure was to ride the young colts and to scour the plains like Camilla.
7. 'T is thine, O king, the afflicted to redress.
8. The queen's whole design is to act the part of mediator.

CHAPTER CXXVII.*

THE INFINITIVE AS A MODIFIER.

537. The **infinitive** with *to* is common as an **adverbial modifier** of verbs and adjectives and as an **adjective modifier** of nouns.

538. In each of the following sentences the verb of the predicate is followed by an infinitive: —

1. The cat hastened *to climb* a tree.
2. The ogre ceased *to laugh.*
3. The whole company began *to shout.*
4. The midshipman tried *to do* his duty.
5. Everybody wishes *to enjoy* life.
6. Antony prompted the Romans *to avenge* Cæsar.
7. I permitted him *to call* me friend.
8. We go to school *to learn.*
9. Brutus addressed the people *to calm* their agitation.
10. The lawyer rose *to address* the court.
11. He bent his bow *to shoot* a crow.
12. You must not sell the horse *to buy* the saddle.

The force of the infinitive varies considerably in the different sentences.

In Nos. 1–7 the infinitive **completes** or **defines** the **meaning** of the verb.

In this use infinitives are called **complementary infinitives.**

The verbs of Nos. 1–7 do not make complete and definite sense without the added infinitive; whereas in Nos. 8–12 the part of the sentence that precedes the infinitive makes complete sense by itself.

* For the so-called infinitive clause, see pp. 309, 310.

The infinitive in these cases does not serve to **complete** or **define** the sense of the verb, but to add something new — namely, the **purpose** of the action, — to a statement already complete.

Both the **complementary infinitive** * and the **infinitive of purpose** may be regarded as **adverbial phrases** modifying the verb.

539. An Infinitive may modify a verb by completing its meaning, or by expressing the purpose of the action.

540. An Infinitive may be used to modify the meaning of a noun or an adjective.

In this use the infinitive is said to **depend on** the noun or the adjective which it limits. It may be regarded as an adjective modifier of the noun and an adverbial modifier of the adjective.

NOUNS	ADJECTIVES
Desire *to rule* is natural to men.	All men are eager *to rule.*
Quickness *to learn* was his strong point.	He was quick *to see* the point.
There is no need *to summon* assistance.	It was necessary *to call* for help.
The ability *to laugh* is peculiar to mankind.	Only human beings are able *to laugh.*
His will *to do* right was strong.	He was *willing* to try anything.

* After some verbs, the infinitive approaches the construction of a pure noun. In such case it is often regarded as the object of the verb. Thus, — "I desire *to see* you" (compare "I desire a *sight* of you"). It is simpler, however, to regard all such infinitives as complementary phrases and to treat them as adverbial modifiers. For it is impossible to distinguish the construction of the infinitive after certain adjectives (for example, in "I am eager *to see* you") from its construction after such verbs as *wish* and *desire.*

EXERCISES.

I.

Explain the construction of each infinitive, — as noun, as complementary infinitive, as infinitive of purpose, as modifier of a noun or an adjective.

1. All men strive to excel.
2. I have several times taken up my pen to write to you.
3. The moderate of the other party seem content to have a peace.
4. There was not a moment to be lost.
5. He chanced to enter my office one day.
6. The lawyer had no time to spare.
7. They tried hard to destroy the rats and mice.
8. This was very terrible to see.
9. He continued to advance in spite of every obstacle.
10. Even the birds refused to sing on that sullen day.
11. The bullets began to whistle past them.
12. The fox was quick to see this chance to escape.
13. That gaunt and dusty chamber in Granby Street seemed to smell of seaweed.
14. Resolved to win, he meditates the way.
15. The explorer climbs a peak to survey the country before him.

II.

Make sentences containing each of these words followed by an infinitive: —

(*a*) VERBS: begins, try, hoped, omits, endeavored, neglects, resolved, strove, undertook, determined, dares, venture, desires, wishes, longs, feared.

(*b*) ADJECTIVES AND PARTICIPLES: able, ready, unwilling, glad, loth, reluctant, eager, sorry, disposed, determined, pleased, shocked, gratified, content, disturbed.

CHAPTER CXXVIII.

POTENTIAL VERB-PHRASES.

541. **Several auxiliary verbs are used to form verb-phrases indicating ability, possibility, obligation, or necessity.**

Such verb-phrases are called **potential phrases**, that is, "phrases of possibility."

542. The auxiliary verbs used in **potential phrases** are: *may*, *can*, *must*, *might*, *could*, *would*, and *should*. They are called **modal auxiliaries** and are followed by the infinitive without *to*.*

I *may give* him a small present.
He *can overcome* all his difficulties.
We *might help* them if we tried.
They *could catch* fish in the river.
If he *should fall*, he *would be killed*.

543. **Potential phrases** show a great variety of forms, — present, preterite, and perfect, active and passive. Thus,

I may send, I might send, I may have sent, I might have sent, I may be sent, I might be sent, I may have been sent, I might have been sent, etc.

Such phrases may easily be arranged in paradigms, like that on page 246.

They are often called, collectively, the **potential mood.**

* The fact that *give*, etc., in such phrases as *can give*, are infinitives is not apparent from modern English. We use the verb-phrase as a whole without thinking of its parts or their grammatical relation to each other. A study of older English, however, makes the origin and history of the phrases clear. We may also see the nature of these constructions by comparing "I can *strike*" with "I am able *to strike*," "I may *strike*" with "I am permitted *to strike*," "I must *strike*" with "I am obliged *to strike*," and so on.

544. *Can* is regularly used to indicate that the subject is able to do something. *May* is frequently used to indicate that the subject is permitted to do something.

Thus, "You *can* cut down that tree" means "You are able to cut it down," that is, you have strength or skill enough to do so; whereas "You *may* cut down that tree" means simply "You are allowed or permitted to cut it down," and implies nothing as to your ability to carry out the permission.

Hence, in asking permission to do anything, the proper form is, "*May I?*" not "*Can I?*" For example, "*May I* go to the party this evening?" is the correct form, and not "*Can I* go to the party this evening?"

NOTE. — The use of *can* for *may* to express permission is a very common form of error, but should be carefully avoided. With negatives, however, *can* is the common form rather than *may*, except in questions. Thus, —

QUESTION: "*May* I not (*or* May n't I) go to the party this evening?"

ANSWER: "No, you *cannot* go this evening; but if there is a party next week you *may* go to that."

545. *May* often indicates possibility or doubtful intention.

I *may* go to town this afternoon. [That is, It is possible that I shall go.]

546. *Must* expresses necessity or obligation. Thus, —

Brave men *must* meet death fearlessly.
You *must* not disobey the law.

Must, though originally a preterite tense, is in modern English almost always used as a present.

547. Necessity in past time may be expressed by *had to* with the infinitive.

He *had to pay* dear for his sport.

548. The irregular verb *ought* expresses moral obligation, as distinguished from mere necessity.

Ought with the **present** infinitive expresses a moral obligation in present time.

Ought with the **perfect** infinitive expresses a moral obligation in past time.

Children *ought to obey* their parents. [Present.]
They *ought* not *to act* so selfishly. [Present.]
He *ought* not *to have made* such a mistake. [Past.]
The general *ought to have consulted* the commander-in-chief.

549. *Ought* (like *must*) was originally a preterite, but in modern English is always used in a present sense.

550. *Had* should never be prefixed to *ought*.

CORRECT	INCORRECT
I *ought* to go to school.	I *had ought* to go to school.
John *ought not* to have hit me.	John *had n't ought* to have hit me.
He ought to go, *ought n't* he?	He ought to go, *had n't* he?

551. The preterite *should* is often used in the sense of *ought*. Thus, —

One *should* always *do* one's best.
You *should have given* me the letter.

552. In subordinate clauses after *if*, *though*, *when*, *until*, etc., *shall* and *should* are used in **all three persons** unless the subject is thought of as **wishing** or **consenting**. when *will* and *would* are correct.

If *he shall* offend, he will be punished. [Futurity.]
If *he should* offend, he would be punished. [Futurity.]
If *you should* try, you could do this. [Futurity.]
If *I would* consent, all would be well. [Willingness.]
If *you would* agree, I should be glad. [Willingness.]

When duty or obligation is expressed, *should* is of course the auxiliary for all three persons (see § 551), in both principal and subordinate clauses.

EXERCISES.

I.

Pick out the potential verb-phrases. Explain the meaning of each phrase.

1. She might have held back a little longer.
2. The French officer might as well have said it all aloud.
3. Is it possible that you can have talked so wildly?
4. An honest man may take a knave's advice.
5. If he cannot conquer he may properly retreat.
6. I arrived at Oxford with a stock of erudition that might have puzzled a doctor, and a degree of ignorance of which a schoolboy would have been ashamed.
7. From the hall door she could look down the park.
8. Early activity may prevent late and fruitless violence.
9. Lear at first could not believe his eyes or ears.
10. May I come back to tell you how I succeed?
11. We might have had quieter neighbors.
12. It must then have been nearly midnight.
13. We must have walked at least a mile in this wood.
14. When bad men combine, the good must associate.
15. I ought to be allowed a reasonable freedom.
16. He must and shall come back.
17. Something must have happened to Erne.
18. He would not believe this story, even if you should prove it by trustworthy witnesses.
19. Would you help me if I should ask it?
20. Should you care if I were to fail?
21. You should obey me if you were my son.
22. If he should visit Chicago, would he call on me?
23. I would go if the others would.

II.

Analyze the sentences in I, above.

CHAPTER CXXIX.

SUBJUNCTIVE MOOD.

553. Besides the inflections of the **indicative** and the **imperative**, the English verb has a set of forms which belong to the **subjunctive mood.**

554. In older English the special **subjunctive** forms were common in a variety of uses, and this is still true of poetry and the solemn style. In ordinary modern prose, however, such forms are rare, and in conversation they are hardly ever heard, except in the case of the **copula** *be*.

555. The main forms of the subjunctive mood may be seen in the following paradigm.

SUBJUNCTIVE MOOD

PRESENT TENSE

SINGULAR NUMBER	PLURAL NUMBER
1. If I be.	If we be.
2. If thou be.	If you (*or* ye) be.
3. If he be.	If they be.

PRETERITE TENSE

SINGULAR NUMBER	PLURAL NUMBER
1. If I were.	If we were.
2. If thou wert.	If you (*or* ye) were.
3. If he were.	If they were.

If is prefixed to each of these forms because it is in clauses beginning with *if* that the subjunctive is commonest in modern English. *If*, however, is of course no part of the subjunctive inflection.

556. In other verbs, the **subjunctive active** has the same forms as the **indicative**, except in the **second** and **third persons singular** of the **present tense**, which are like the **first** person: —

INDICATIVE	SUBJUNCTIVE
1. I find.	If I find.
2. Thou findest.	If thou *find*.
3. He finds.	If he *find*.

557. In the **passive subjunctive**, the subjunctive forms of the copula (§ 555) are used as auxiliaries: — Present, *if I be struck;* Preterite, *if I were struck*.

558. **Progressive verb-phrases** in the subjunctive may be formed by means of the copula: — Present, *if I be striking;* Preterite, *if I were striking*.

The present is rare; the preterite is in common use.

559. In the **future** and **future perfect** verb-phrases the auxiliary is *shall* for all three persons. Thus, —

If I (he) shall strike, if thou shalt strike.
If I (he) shall have struck, if thou shalt have struck.

Volition, however, may be expressed by *will*.

If I *will* consent, he will begin at once.
Nothing can be done if you *will* not help.
If Jack *will* study, he can learn his lesson.

In an advanced study of English grammar it is worth while to attempt to distinguish the subjunctive from the indicative by historical and logical tests, even when its forms are identical with those of the indicative. But the beginner should not be expected to split hairs. It is enough if he learns to recognize those forms in which the subjunctive really differs from the indicative. When he comes to study the constructions of the subjunctive in later chapters, he will be able in some cases to distinguish between the subjunctive and the indicative character of certain identical forms, but till then the matter should be left largely in abeyance.

CHAPTER CXXX.

SUBJUNCTIVE IN WISHES AND EXHORTATIONS.

560. The English subjunctive was once very common in both dependent and independent clauses; but it is now confined to a few special constructions.

561. The Subjunctive is often used in Wishes or Prayers.

Heaven *forgive* him!
The Lord *help* the poor creatures!
The Lord *be* with you!
God *help* our country!
God *forbid!*
God *grant* us peace!
The saints *protect* you!
Oh! that my father *were* here!
Oh! that money *grew* on trees!

In the first seven examples, the wish is expressed in an independent sentence. In the last two, the construction is subordinate, — the *that*-clause being the object of an unexpressed "I wish" (or the like).

The verbs *may* and *would* in such expressions of wish as "*May* all go well with you!" "*Would that* I were with him!" were originally subjunctives. *Would* stands for *I would*, that is, *I should wish*.

562. Exhortations in the first person plural sometimes take the subjunctive in elevated or poetical style. Thus,

Strike we a blow for freedom! [That is, in plain prose, Let us strike a blow for freedom!]

In ordinary language such exhortations are regularly expressed by *let us* followed by the infinitive. Thus, —

Let us tell our friends.
Let us seek for gold.
Let us try this road.
Let us not be cowardly.

In this construction *let* is a verb in the imperative, *us* is its object, and the infinitive (*tell*, *seek*, without *to*) depends on *let*.

CHAPTER CXXXI.

SUBJUNCTIVE IN CONCESSIONS, CONDITIONS, ETC.

563. The **subjunctive** is used after *though*, *although*, to express a **concession** not as a fact but as a **supposition.** Thus, —

Though this *be* true, we need not be anxious.
Though he *were* my brother, I should condemn him.

The **indicative** is regularly used after *though* and *although* when the concession is stated as a **fact.** Thus, —

Though he *is* my brother, he does not resemble me.
Though John *was* present, he took no part in the proceedings.

564. After *if* and *unless*, expressing **condition,** the **subjunctive** may be used in a variety of ways.

If this *be* true, I am sorry for it. [It MAY or MAY NOT be true.]
If he *find* this out, he will be angry. [He MAY or MAY NOT find it out.]
If this *were* true, I should be sorry for it. [It is NOT true; hence I am NOT sorry.]
If this *had been* true, I should have been sorry for it. [It was NOT true; hence I was NOT sorry.]

565. In conditional clauses, the **present subjunctive** denotes either **present** or **future** time. It suggests a doubt as to the truth of the supposed case, but not decisively. (See examples 1 and 2, above.)

The **preterite subjunctive** refers to **present** time. It implies that the supposed case **is not a fact.** (Example 3.)

The **pluperfect subjunctive** refers to **past** time. It implies that the supposed case **was not a fact.** (Example 4.)

566. **Condition** is sometimes expressed by the **subjunctive** without *if*. In this construction the verb precedes the subject. Thus, —

Were my brother here, he would protect me. [That is: If my brother were here —.]

Had you my troubles, you would despair. [That is: If you had my troubles —.]

Had the boat *capsized*, every man of them would have been drowned.

In modern English, this construction is confined to *were* and *had;* but it was formerly common with other verbs.

567. After *as if* (*as though*), the **preterite subjunctive** is used. Thus, —

He acts as if he *were* angry. [Not: as if he *was* angry.]
You speak as if I *were* your enemy. [Not: as if I *was*.]

568. The **subjunctive** is occasionally used after *that*, *lest*, *before*, *until*, etc., in subordinate clauses referring to the future and commonly expressing **purpose**. Thus, —

Sustain him, that he *faint* not.
I will help him, lest he *die*.
We will abide until he *come*.

These constructions are confined to poetry and the solemn style.

569. In ordinary English we say —

Hold him up, so that (*or* in order that) he *may* not *fall*.
We will wait till he *comes*.

Thus old **subjunctive** constructions are in modern English often replaced by the **indicative** or by **potential verb-phrases** with *may*, *might*, *should*.

CHAPTER CXXXII.

VARIOUS USES OF THE SUBJUNCTIVE.

570. The **subjunctive** is sometimes used to express not what **is** or **was** but what **would be** or **would have been** the case. Thus, —

It *were better* to eat husks than to starve.
It *had been better* for him if he had never been born.

This construction is old-fashioned. Modern English commonly uses *would be* or *would have been* instead: as,

It *would be better* to eat husks than to starve.

571. The **preterite subjunctive** *had* is common in *had rather* and similar phrases. Thus, —

I *had rather* die than be a slave.
You *had better* be careful.
I *had as lief* do it as not.

Had in this construction is sometimes regarded as erroneous or inelegant; but the idiom is old and well established, and has first-rate modern usage in its favor.

EXERCISES.

I.

Make a table of all the indicative and subjunctive forms of the verbs *be*, *have*, *do*, *bind*, *declare*, in the present and preterite active. (See § 555.)

Make a similar table for the present and preterite passive of *send*, *bind*, *declare*.

II.

Explain the form, use, and meaning of each subjunctive.

1. Mine be a cot beside the hill.
2. Ruin seize thee, ruthless king!
3. It were madness to delay longer.
4. Of great riches there is no real use, except it be in the distribution.
5. King though he be, he may be weak.
6. "God bless you, my dear boy!" Pendennis said to Arthur.
7. Your ladyship were best to have some guard about you, if he come; for, sure, the man is tainted in 's wits.
8. It is Jove's doing, and Jove make me thankful!
9. If this were played upon a stage now, I could condemn it as an improbable fiction.
10. Go we, as well as haste will suffer us,
    To this unlooked for, unprepared pomp.
11. If this be treason, make the most of it!
12. "Walk in." "I had rather walk here, I thank you."
13. He looks as if he were afraid.
14. I should have answered if I had been you.
15. God in thy good cause make thee prosperous!
16. These words hereafter thy tormentors be!
17. Had I a son, I would bequeath him a plough.
18. There 's matter in 't indeed if he be angry.
19. I wish I were at Naples this moment.
20. If he were honest, he would pay his debts.
21. If wishes were horses, beggars might ride.
22. No man cried, "God save him!"
23. By heaven, methinks it were an easy leap
    To pluck bright honor from the pale-faced moon.
24. Unless my study and my books be false,
    That argument you held was wrong in you.
25. Take heed lest thou fall.
26. Though he be angry, he can do no harm.

CHAPTER CXXXIII.

THE THOUGHT IN THE SENTENCE.

572. We have now studied the main facts and principles of English grammar, — that is, we have observed how those **signs** that we call **words** perform their task of **signifying**, or **expressing, thought.**

Thought, as we have seen, may be rudely and imperfectly uttered by means of **single words.** For its complete expression, however, words must be **combined into sentences.** This combination, too, must be made in accordance with definite principles, or laws; otherwise language would be so confused that nobody could understand his neighbor.

In studying the laws that govern the structure of sentences, we have found that a very simple thought may be expressed in a very simple sentence, consisting of a single noun and a single verb.

Such sentences, however, do not carry us far. To make clear the various shades of meaning which our language has to convey, words and groups of words must be used to **modify** the subject and predicate; and this process of modification results in the building up of complicated sentences that sometimes consist of several **clauses.**

Such complicated sentences, however, may always be **analyzed** (or broken up) into their **elements,** — and in this process of **analysis** we are able to see clearly the relations which the different parts of the sentence bear to each other in their common task, — **the full and exact expression of thought.**

Among these elements of expression, we have found that **subordinate clauses** are of great importance; for by means of them the meaning of a sentence may be changed or **modified** at pleasure.*

Subordinate clauses, as we have learned, may serve as **nouns,** as **adjective modifiers,** or as **adverbial modifiers,** and they may be connected with the main clause by various words (such as relative pronouns, relative adverbs, and subordinate conjunctions), — each of which has its special office in the common work of language.

We must now carry our study of the **thought in the sentence** a step farther, and ask what are the main varieties of thought that are expressed by the different kinds of subordinate clauses. To this study the chapters that follow are devoted.†

We shall find that most subordinate clauses may be easily classified in accordance with their meaning. We shall also observe that the **subordinate conjunction** or other word which introduces such a clause not only serves as a connective but also suggests, in most cases, what the general sense of the clause is to be.

These chapters are not intended to be worked through mechanically. Still less are they meant to be committed to memory. Their purpose is to lead the student to recognize, in his own speech, oral or written, and in the speech of others, some of the important varieties of human thought, and to see **how language behaves in expressing these different ideas.**

* In connection with this chapter the summary chapter on the Structure of Sentences (pp. 131–133) should be consulted if the matter is not fresh in the pupil's mind.

† Chapters CXXXIV–CXLII.

CHAPTER CXXXIV.*

SUBORDINATE CLAUSES CLASSIFIED.

573. **Subordinate** or **dependent clauses** express a great variety of ideas and are attached to main clauses by different kinds of words.

The word which attaches a subordinate clause to a main clause is said to **introduce** the subordinate clause.

574. A subordinate clause may be introduced by (1) a relative or an interrogative pronoun, (2) a relative or an interrogative adverb, (3) a subordinate conjunction.

The **relative pronouns** are: *who*, *which*, *what*, *that* (= *who* or *which*), *as* (after *such*), and the compound relatives *whoever*, *whichever*, *whatever*. Their uses have already been studied (pp. 267 ff.).

The chief **relative adverbs** are: *when*, *whenever*, *since*, *until*, *before*, *after*, *where*, *whence*, *whither*, *wherever*, *why*, *as*, *how*.

The **interrogative pronouns** are: *who*, *which*, *what*.

The **interrogative adverbs** are: *when*, *where*, *whence*, *whither*, *how*, *why*.

The most important **subordinate conjunctions** are: *because*, *since* (= *because*), *though*, *although*, *if*, *unless*, *that* (*in order that*, *so that*), *as*, *as if*, *as though*, *than*.

575. Subordinate clauses may be used as **adjective modifiers**, as **adverbial modifiers**, or as **substantives**.

576. The ideas expressed by subordinate clauses may be classified under (1) time or place, (2) cause, (3) concession, (4) purpose, (5) result, (6) condition, (7) comparison (or manner and degree), (8) indirect statement, (9) indirect question.

* The present chapter is for reference and review. It summarizes pages 297–307.

CHAPTER CXXXV.

CLAUSES OF PLACE AND TIME.

577. An adjective or an adverbial clause may express Place or Time.

I. Adjective Clauses.

The town *where John lives* is called Granby.
The lion returned to the cave *whence he had come.*
Show me the book *in which you found the poem.*
There was no water in the desert *through which he passed.*
The general fell at the moment *when the enemy began to flee.*
Her father died on the day *on which she was born.*

II. Adverbial Clauses.

The soldier died *where he fell.*
He found his knife *where he had left it.*
You make friends *wherever you are.*
Whither thou goest, I will go.
Washington lived *when George III. was king.*
The poor fellow works *whenever he can.*
We cannot start *while the storm is raging.*
Jack rose from bed *as the clock struck six.*
We reached our inn *before the sun went down.*
Everybody waited *until the speaker had finished.*
When the iron is hot, then is the time to strike.

578. Adjective clauses of place and time may be introduced by relative pronouns (see examples above).

579. Adjective and adverbial clauses of place and time may be introduced by relative adverbs: as, —

Place: where, whence, whither, wherever, whithersoever, wherefrom, whereto, etc.

Time: when, whenever, while, as, before, after, until, since.

CHAPTER CXXXVI.

CAUSAL AND CONCESSIVE CLAUSES.

580. An adverbial clause may express Cause.

The shepherd fled *because he was afraid of the wolf.*
The bell is ringing *because there is a fire.*
Since you will not work, you shall not eat.

581. Causal clauses are introduced by *because*, *since*, *as*, *inasmuch as*, and other subordinate conjunctions of like meaning.

Since is an adverb when it expresses time (§ 579), a conjunction when it expresses cause.

582. An adverbial clause may denote Concession.

583. A concessive clause is usually introduced by a subordinate conjunction, *though*, *although*, or *even if*. It admits (or concedes) some fact or supposition in spite of which the assertion in the main clause is made.

Although Smith is an Englishman, he has never seen London.
I admired the man, *though he was my enemy.*
Though this be madness, yet there 's method in 't.
Such an act would not be kind, *even if it were just.*

584. For the distinction between the indicative and the subjunctive in concessive clauses, see § 563.

EXERCISES.

Make (1) ten complex sentences containing clauses of time; (2) ten containing clauses of place; (3) ten containing causal clauses; (4) ten containing concessive clauses.

CHAPTER CXXXVII.

CLAUSES OF PURPOSE AND OF RESULT.

585. A subordinate clause may express Purpose or Result.

I. Clauses of Purpose.

Brutus smote Cæsar *that Rome might be free.*

I will do my best *that no lives may be lost.*

The sailors cast anchor *so that the ship might not drift on the rocks.*

The bandits fought desperately *in order that they might not be taken alive.*

Guide him faithfully *lest he lose his way.*

II. Clauses of Result.

The castle was very old, *so that it fell after a short bombardment.*

The messenger was *so* tired *that he could scarcely stand.*

The duke received me *so* courteously *that I was quite enchanted.*

586. Clauses of purpose may be introduced by the subordinate conjunction *that* or by a phrase containing it (*so that*, *in order that*, *to the end that*, etc.).

Negative clauses of purpose may be introduced by *that . . . not* or by *lest*. *Lest* is often followed by the subjunctive (see § 568).

587. Clauses of result may be introduced by the phrase *so that*, consisting of the adverb *so* and the subordinate conjunction *that;* or by *that* alone, especially when *so*, *such*, or some similar word stands in the main clause.

588. A clause of **purpose** or of **result** may be either an **adverbial modifier** (as in the examples in § 585), or a **substantive clause**: as, —

My purpose was *that the wall should be undermined.* [Predicate Nominative.]

The mayor ordered *that the city gates should be shut.* [Object.]

The result was *that nobody came.* [Predicate Nominative.]

His speech had this result, *that everybody went to sleep.* [Appositive.]

589. Purpose is often expressed by the infinitive with *to* or *in order to*, and result by the infinitive with *as to*.

He worked hard *to earn* his living.
They rowed so hard *as to be* quite *exhausted.*

CHAPTER CXXXVIII.

CONDITIONAL SENTENCES.

590. Study the following sentence: —

Cæsar deserved death if he was a tyrant.

The sentence consists of two clauses: (*a*) the main statement, "Caesar deserved death" (the main clause) and (*b*) "if he was a tyrant" (the subordinate clause).

The *if*-clause does not state anything **as a fact.** It simply expresses a supposition, or **condition,** on the truth of which the truth of the assertion made in the main clause depends.

Such a sentence is called a **conditional sentence,** because it states a fact not absolutely but conditionally.

Other examples of conditional sentences are: —

If money were plenty, nobody would care for it.
If you call at ten o'clock, I shall be at home.
Nobody will help you if you do not help yourself.

591. **A clause that expresses a Condition or Supposition introduced by *if*, or by some equivalent word or phrase, is called a Conditional Clause.**

A sentence that contains a conditional clause is called a Conditional Sentence.

592. A **conditional sentence** in its simplest form consists of two parts:

(1) A subordinate clause, commonly introduced by *if*, and expressing the **condition.**

(2) A main clause expressing the **conclusion,** that is, the statement asserted as true in case the condition expressed in the *if*-clause is true.

The conditional clause is often called the **protasis,** and the conclusion is often called the **apodosis.**

593. The main clause of a conditional sentence is not necessarily declarative. It may be interrogative, imperative, or exclamatory.

If this story were false, what should you do?
Stand still if you value your life.
What a pity it would be if he should fail!

594. A conditional clause is usually introduced by the conjunction *if*, but sometimes by other conjunctions or phrases: as, *provided* (or *provided that*), *granted that*, *supposing*, *on condition that.*

595. In a conditional sentence, either the condition or the conclusion may come first.

The dog must be punished if he steals.
If the dog steals, he must be punished.

596. A **negative condition** is commonly introduced by *if . . . not*, or *unless.*

CHAPTER CXXXIX.

ADVERBIAL CLAUSES. — COMPARISON.

597. An adverbial clause introduced by *as if* may express Comparison.*

The man acted *as if he were crazy.*
You look *as if you were very happy.*
The Arabs treated me as kindly *as if I had been a Moslem.*

598. The subjunctive *were,* not the indicative *was,* is used after *as if.*

599. *As* and *than,* as subordinate conjunctions, introduce clauses of comparison or degree.

Albert is as tall as I [am].
Henry is taller than I [am].
I like you better than [I like] him.
You cannot run as fast as he [can].
You can play ball better than he [can].

When the verb is omitted, the substantive that follows *as* or *than* is in the same case in which it would stand if the verb were expressed. Thus, —

Albert is taller than *I.* [NOT: than *me.*]
I like you better than *him.* [NOT: than *he.*]

Fill the blanks below with *he* or *him* as the construction requires: —

James is a better scholar than ——.
You are older than ——. I am as strong as ——.
You can run faster than ——. We are as careful as ——.

* Clauses introduced by *as* are often called clauses of manner.

EXERCISE.

Tell whether the subordinate clauses express time, place, cause, concession, condition, purpose, result, or comparison.

1. As flattery was his trade, he practised it with the easiest address imaginable.

2. Whenever Macbeth threatened to do mischief to any one, he was sure to keep his word.

3. His armor was so good that he had no fear of arrows.

4. We admire his bravery, though it is shown in a bad cause.

5. He talks as if he were a Spaniard.

6. The marble bridge is the resort of everybody, where they hear music, eat iced fruits, and sup by moonlight.

7. It was a fortnight after this, before the two brothers met again.

8. It was impossible for me to climb this stile, because every step was six feet high.

9. The troops were hastily collected, that an assault might be made without delay.

10. Let us therefore stop while to stop is in our power.

11. King Robert was silent when he heard this story.

12. If others have blundered, it is your place to put them to right.

13. If Milton had any virtues, they are not to be found in the Doctor's picture of him.

14. Where foams and flows the glorious Rhine,
Many a ruin wan and gray
O'erlooks the cornfield and the vine,
Majestic in its dark decay.

15. It was impossible for me to advance a step; for the stalks were so interwoven that I could not creep through.

16. If he is not here by Saturday, I shall go after him.

17. He laid his ear to the ground that he might hear their steps.

CHAPTER CXL.

DIRECT AND INDIRECT STATEMENTS.

600. In a **direct quotation** the words of another are repeated exactly as he spoke or wrote or thought them.

He said: "There is gold in this old river-bed."
My friend writes: "I am going to Mexico this winter."
"I have to work for a living," said the ant.
"The goose is fat and tender," thought the fox.

601. In an **indirect quotation** the words or thoughts of another are repeated **in substance,** but not always in exactly their original form.

An indirect quotation takes the form of a subordinate clause dependent on some word of *saying* or *thinking*, and introduced by the conjunction *that.*

He said *that there was gold in this old river-bed.*
My friend writes *that he is going to Mexico this winter.*
The ant said *that he had to work for a living.*
The fox thought *that the goose was fat and tender.*

602. A substantive clause introduced by *that* may be used with verbs and other expressions of telling, thinking, knowing, and perceiving, to report the words or thought of a person in substance, but with some change of form.

Such clauses are said to be in the Indirect Discourse.

603. Direct quotations begin with a **capital letter,** unless the quotation is a fragment of a sentence. They are enclosed in **quotation marks.**

Indirect quotations begin with a **small letter.** They usually have no quotation marks.

604. Statements in the **indirect discourse** are usually the objects of verbs of *telling*, *thinking*, etc.; but they may be in other substantive constructions.

Some one reported *that the enemy was retreating.* [Object.]

That the enemy was retreating was rumored throughout the camp. [Subject.]

The rumor was *that the enemy was retreating.* [Predicate Nominative.]

The rumor *that the enemy was retreating* was false. [Appositive.]

EXERCISES.

I.

Change the following statements to the form of indirect discourse after "He said that."

1. I found this diamond in South Africa.
2. I shall sail for Yokohama next Tuesday.
3. My grandfather has given me a gold watch.
4. I am not fond of poetry.
5. I honor the memory of Mr. Gladstone.
6. Lieutenant Peary has just returned from the Arctic regions.
7. You will certainly visit the pyramids.
8. John is stronger than Thomas.
9. This bird's wing has been broken.
10. The trapper is struggling with a huge bear.
11. My home is on the prairie.
12. Louisiana formerly belonged to France.

II.

Copy the sentences in indirect discourse that you have made in Exercise I.

Turn each sentence back into the direct form and compare the results with the original sentences.

CHAPTER CXLI.

INDIRECT QUESTIONS.

605. We have learned to recognize sentences like the following as **interrogative sentences** and to write them with an interrogation point: —

Who is president?	What shall you do?
Which man is he?	Is the dog mad?

Such interrogative sentences are called **direct questions.**

606. A question expressed in the form actually used in asking it is called a Direct Question.

If, now, we prefix "He asked" to the sentences given in § 605, we have our choice between two forms of expression: —

I. We may keep the **direct form** of question. Thus, —

He asked: "Who is president?"
He asked: "Is the dog mad?"

II. We may change the form of the question while keeping its substance. Thus, —

He asked who was president.
He asked whether (*or* if) the dog was mad.

Each of these new sentences contains a question, but this is no longer expressed in the direct form. It has become the **dependent clause** of a **complex sentence,** the main clause being *he asked.*

Such a clause is called an **indirect question.**

607. An Indirect Question expresses the substance of a direct interrogation in the form of a Subordinate Clause.

608. **Indirect questions depend on verbs or other expressions of asking, doubting, thinking, perceiving, and the like.**

He knew *what the man's name was.* [Direct question: "What is the man's name?"]

John saw *who his companion pretended to be.* [Here the question which presented itself to John's mind was: "Who does my companion pretend to be?"]

The guide tried to discover *which way led out of the cave.* [Here the question which the guide proposed to himself was: "Which way leads out of the cave?"]

609. Both **direct** and **indirect questions** may be introduced (1) by the interrogative pronouns *who*, *which*, *what;* (2) by the interrogative adverbs *when*, *where*, *whence*, *whither*, *how*, *why*.

Indirect questions may be introduced by the subordinate conjunctions *whether* and *if*.

The farmer asked Tom *whether* (or *if*) *he liked fruit.* [The farmer's question was: "Do you like fruit?"]

610. **Indirect questions** should be carefully distinguished from **relative clauses.**

Our guide found the road *which led home.* [Relative.]
Our guide found *which road led home.* [Indirect Question.]

In the first sentence, *which* is a **relative pronoun** referring to its **antecedent** *road*, the object of *found*. We cannot express the clause as a question.

In the second sentence, the object of *found* is the **whole clause.** There was a **direct question** in the guide's mind: "Which road leads home?" *Which* is an **interrogative adjective,** and no antecedent is thought of.

EXERCISE.

Pick out the substantive clauses. Give the construction of each (as subject, object, etc.), and tell whether it is an indirect statement or an indirect question.

1. That fine feathers do not make fine birds has always been taught by philosophers.

2. Here we halted in the open field, and sent out our people to see how things were in the country.

3. I do not imagine that you find me rash in declaring myself.

4. What became of my companions I cannot tell.

5. I should now tell what public measures were taken by the magistrates for the general safety.

6. You see, my lord, how things are altered.

7. Now the question was, what I should do next.

8. He said that he was going over to Greenwich. I asked if he would let me go with him.

9. That the tide is rising may be seen by anybody.

10. Ask me no reason why I love you.

11. That Arnold was a traitor was now clear enough.

12. I doubt whether this act is legal.

13. I am not prepared to say that Knox had a soft temper; nor do I know that he had an ill temper.

14. There are two questions, — whether the Essay will succeed, and who or what is the author.

15. The shouts of storm and successful violence announced that the castle was in the act of being taken.

16. The stranger inquired where the mayor lived.

17. That all is not gold that glitters was found out long ago.

18. I demanded why the gates were shut.

19. I doubt if I ever talked so much nonsense in my life.

20. I solemnly assure you that you are quite mistaken.

21. The prince soon concluded that he should never be happy in this course of life.

CHAPTER CXLII.

INFINITIVE CLAUSES.

611. Compare the following sentences: —

John's friends wished that he should succeed.
John's friends wished him to succeed.

These sentences say the same thing, but in different ways.

In the first sentence, the direct object of *wished* is the **noun clause** *that he should succeed.* In the second, the object must be *him to succeed*, since this group of words expresses *what* John's friends wished, precisely as the noun clause does in the first sentence.

What is the construction of the objective *him?* It is not the object of *wished;* for *I wish him* would make no sense. It appears to be a kind of **subject of the infinitive** *to succeed*, since it tells *who* is to succeed and replaces *he*, which stands as the subject of *should succeed* in the first sentence.*

612. A kind of clause, consisting of a substantive in the objective case followed by an infinitive, may be used as the object of certain verbs.

Such clauses are called Infinitive Clauses, and the substantive is said to be the Subject of the Infinitive.

613. An infinitive clause is usually equivalent in meaning to a noun clause with *that.*

* In § 426 we learned that the infinitive has no subject. The construction which we are now studying may be regarded as a peculiar exception to that rule.

614. **Infinitive clauses** are used (1) after verbs of *wishing*, *commanding*, and the like, and (2) after some verbs of *believing*, *declaring*, and *perceiving*.* Thus, —

My father wishes *me to become a lawyer.*
I believe *him to be an honorable man.*

615. A **predicate pronoun** after *to be* in an infinitive clause is in the **objective case,** agreeing with the subject of the infinitive. Thus, —

You know the culprit to be *him.*
You believe my brother John to be *me.*
We know it to be *her.*

Contrast the **predicate nominative** in —

You know that the culprit is *he.*
You believe that my brother John is *I.*
The culprit was thought to be *he.*
My brother was believed to be *I.*
It was known to be *she.*

616. After *see*, *hear*, *feel*, and some other verbs, the infinitive without *to* is used. Thus, —

I saw the sailor *climb* the rope.
The hunter heard the lion *roar* in the distance.
I felt his pulse *beat* feebly.
They watched the boat *drift* slowly down the stream.
They could not perceive him *move.*

617. Make ten sentences containing infinitive clauses after verbs of *wishing*, *commanding*, *believing*, *declaring*, etc.

* After verbs of *wishing*, etc., they express purpose; after verbs of *thinking*, etc., they are in indirect discourse.

CHAPTER CXLIII.

SEQUENCE OF TENSES.

618. The relations of tenses in the complex sentence show great variety. The general principle, however, is simple: —

In a complex sentence, each verb, whether in the main or the subordinate clause, takes the tense appropriate to the time which it expresses.

Hence the subordinate verb may or may not agree with the main verb in tense. Thus, —

I *know* that John *sells* horses. [Both verbs in the present tense.]

I *knew* that John *sold* the horse. [Both verbs in the preterite tense, expressing past time.]

I *know* that John *sold* his horse yesterday. [Present and preterite.]

I *know* that John *has sold* his horse. [Present and perfect.]

I *knew* that John *had sold* his horse. [Preterite and pluperfect.]

I *know* that John *had sold* the bay horse before he *bought* the sorrel. [Present; pluperfect; preterite.]

Newton *discovered* that the force of gravitation *makes* apples fall. [*Discovered* is in the preterite because Newton's discovery is past. *Makes* is in the present tense because it expresses a general truth, "Gravitation *makes* apples fall."]

619. Sentences like those in § 618 cause no trouble to the student, except in the case of the last example, the rule for which is as follows: —

A general or universal truth is expressed in the present tense, whether it stands in the main or the subordinate clause.

620. The relation between the tenses in the clauses of a complex sentence is often called the **Sequence of Tenses.**

This term should not be understood to indicate that the tense of the main verb "governs" in any way that of the subordinate verb. The tense of each verb is determined by the meaning of the clause in which it stands.

621. The sequence of the auxiliaries *may* (*might*), *can* (*could*), *will* (*would*), *shall* (*should*),* requires especial attention.†

622. In **clauses of purpose** with *may*, *might*, *should*, (1) the present, *may*, is used if the main verb is in the present or the future tense, but (2) the preterite, *might* or *should*, if the main verb is in the preterite or the pluperfect. Thus, —

He { *tells* / *will tell* } you his story, that you *may* know the truth.

He { *told* / *had told* } you his story, that you *might* know the truth.

He { *ordered* / *had ordered* } that the room *should* be cleared.

If the main verb is in the perfect tense, the clause of purpose sometimes has *may* and sometimes *might* or *should*. Thus, —

He *has told* you this, that you *may* (or, *might*) know the truth.
He *has ordered* that the gates *should* be shut.

* *May*, *can*, *must*, *might*, *could*, *would*, and *should* are often called modal auxiliaries. For their general use, see pp. 283–5.

† The sequence of these verbs is not different in principle from that of other verbs. Their uses, however, are so various that a misunderstanding may easily arise as to some of their constructions. There are many niceties of idiom, and a full discussion would require much space. Only the main facts are here given.

The choice between *may* and *might* after the perfect tense depends on the meaning. If the purpose refers emphatically to the future, *may* is commonly preferred.

623. *Can*, *will*, and *shall* are often used in subordinate clauses when the main verb is in the present tense; *could*, *would*, and *should*, when it is in some past tense. Thus, —

I *hope* that he *can* come.
I *hoped* that he *could* come.

I *hope* that { I *shall* / you *will* / he *will* } succeed.

I { *hoped* / *have hoped* / *had hoped* } that { I *should* / you *would* / he *would* } succeed.

624. After *wish* in the present tense, *would* and *could* are common in the subordinate clause. Thus, —

I *wish* that you (he) *would* (or, *could*) come.

625. In the expression of general or universal truths, *may*, *can*, and *will* are proper, even when the main verb is in the preterite (see § 619). Thus, —

He *discovered* that men *may* always be mistaken.
He *found* that nobody *can* accomplish impossibilities.
He *proved* that iron *will* always float in mercury.

626. *Must* is almost always a present tense in modern English (§ 546). It may be used in the subordinate clause to express necessity or obligation referred to the time of the main verb. Thus, —

He *believes* that he *must* go.
He *believed* that he *must* go.

Must should not be used after a present tense to express past obligation or necessity. Thus we say, —

He *knows* that the general *had to* retire (or, *was obliged to* retire). [" He *knows* that the general *must* retire " would refer to present necessity.]

627. For the tenses of the subjunctive in concessions and conditions, see pp. 290, 291. For the preterite subjunctive after *as if*, see § 598.

EXERCISES.

I.

Fill each blank with the proper form of an auxiliary verb. Sometimes more than one form is possible.

1. The citizens took measures that the tax —— be abolished. [*May* or *might?*]

2. The cabin is chained to the ground, that it —— not be blown over in the winter. [*May* or *might?*]

3. Jack was swimming with all his strength in the hope that he —— reach the shore before the shark —— overtake him.

4. Copernicus discovered that the earth —— round the sun. [*Moves* or *moved?*]

5. Newton discovered that his papers —— on fire. [*Are* or *were?*]

6. Could you doubt that there —— a God? [*Is* or *was?*]

7. I hope that you —— escape this danger. [*Will* or *would?*]

8. He believed that you —— fail in this. [*Will* or *would?*]

9. I am sure that I —— succeed. [*Shall* or *should?*]

10. We were confident that we —— not be drowned. [*Shall* or *should?*]

11. The king gave orders that the prisoner —— be discharged.

12. I shall assign you a post of honor so that you —— distinguish yourself.

13. He feared that his life —— stagnate for want of motion.

14. I wish you —— help me. [*May? might? can? could? will? would?*]

15. The governor is convinced that you —— disclose the plot.

16. The islands afford few pleasures, except to the hardy sportsman, who —— tread the moor and climb the mountain. [*Can* or *could?*]

II.

Explain the tenses used in the subordinate clauses. Show, in each sentence, the time of the verb in the subordinate clause, and prove that the tense could not be changed without changing or destroying the sense.

1. They who remember the year 1800, will remember also the great controversy, whether it was the beginning of a century or the end of one.

2. A Quaker, by name Benjamin Lay, took one of his compositions to Benjamin Franklin, that it might be printed.

3. He found that a great misfortune is apt to weaken the mind and disturb the understanding.

4. It was certain that Parliament would be drawn into a struggle with the Crown.

5. It happened that they had not an equal share of money.

6. Major Pendennis announced to his nephew's tutor that the young fellow would go to college in October, and that Mr. Smirke's valuable services would no longer be needful.

7. I promise myself so much from you, that I dread the least disappointment.

8. The cottage door was open, so that they could see their child swinging on the gate.

9. The sage endeavors to amuse them, that they may prolong their visits.

10. He was of opinion that Pen would distinguish himself.

CHAPTER CXLIV.

CLASSIFICATION OF PHRASES.

628. Phrases may denote a great variety of relations, according to the prepositions that introduce them.

The ideas or relations expressed by phrases include, among others, (1) place IN which, (2) place FROM which, (3) place TO which (or limit of motion), (4) agency, (5) instrument or means, (6) accompaniment.

629. **Place in which** is often denoted by *in*, *within*, or *at*. Thus, —

He had a fever when he was *in Spain*.
The beast is laid down *in his lair*.
Stockbridge sat *in his saddle*, immovable and silent as a statue.
In greatness is no trust.
I wonder what is going on *at Drumston* now.

Many other prepositions may denote the *place where*: as, *by, on, upon, beyond, across, over, under*.

630. **Place from which** is often denoted by *from* or *out of*. Thus, —

Behold, *from yonder hill* the foe appears!
Banish egotism *out of your conversation*.
Brand at once rose and went *out from the shadow* of the trees.

631. The **place to which** (or **limit of motion**) is often expressed by *to* or *unto*. Thus, —

Go *to the gate*, — somebody knocks.
Doctor Portman was of opinion that Pen should go *to college*.
Quentin then betook himself *to his own chamber*.

632. The **agent**, or doer of the action expressed by a verb in the passive voice, is usually indicated by means of the preposition *by*. Thus, —

The mutineers were led *by the boatswain*.
A loud shout was raised *by some of the bystanders*.

633. The **instrument** or **means** of an action is often indicated by *with*, *by*, or *by means of*. Thus, —

This letter was written *with a lead pencil*.
The gate was demolished *by the battering-ram*.
He descended *by means of a knotted rope*.

634. **Accompaniment** is usually expressed by *with*, *along with*, or *together with*. Thus, —

The corporal approached *with* (or, *along with*) *seventeen men*.
Hardship, *together with ill health*, had reduced him to a mere skeleton.

EXERCISES.

I.

Pick out the adverbial phrases and tell what verb is modified by each.

Tell which of the phrases indicate the place in which, the limit of motion, agency, and so on.

1. The emperor and royal family came out of the palace.
2. The sea appeared paved with innumerable faces, upturned to the heavens.
3. It was a wild and melancholy glen,
   Made gloomy by tall firs and cypress dark.
4. What his subjects saw in their king was a pleasant brown-faced gentleman playing with his spaniels, or drawing caricatures of his ministers, or flinging cakes to the water-fowl in the park.

5. The doctor turned round and looked at me fixedly from under his dark eyebrows.

6. My path lay across a wild, bleak moor, dotted with low clumps of furze, and not presenting on any side the least trace of habitation.

7. Arbitrary taxation, arbitrary legislation, arbitrary imprisonment were powers claimed without dispute and unsparingly exercised by the Crown.

8. "How did you like my picture, Edith?" inquired Lady Waldegrave. "Should you have known me by it?"

9. My orders were to march to Clonmel.

10. The Lieutenant is gone down to Palmerston this morning, with the Secretary.

11. Either the young Lee will visit the old one in person, or he will write to him, or hold communication with him by letter.

12. He conceived the design of penetrating into the Pacific, whose waters had never seen an English flag; and, backed by a little company of adventurers, he set sail for the southern seas in a vessel hardly as big as a Channel schooner, with a few yet smaller companions, who fell away before the storms and perils of the voyage.

13. There was the noise of horses' feet and merry voices in the little gravelled yard behind the house.

14. The greater part of the Scottish army were on foot, armed with long spears.

15. By the Act of 1773, Warren Hastings was named Governor-General of Bengal.

16. I returned home to repair my house, miserably shattered by the late tempest.

II.

Make five sentences containing a phrase that expresses the place in which; five containing a phrase expressing agency, — and so with the other classes mentioned in § 628.

LESSONS IN COMPOSITION.

Part One.

SECTION 1.

INTRODUCTION.

For Reading and Discussion.

What is composition?

The **art of composition** is no new thing to you. You have used it all your life, — in your everyday speech, in your lessons at school, in oral messages you have delivered, in every note or letter you have written.

The word **composition** means nothing more than "putting together" or "combining." It is derived from the Latin *con*, meaning "together," and *pono* (*positus*), meaning "put." You compose, therefore, whenever you put ideas together. "The sky is blue" is a composition, for it includes the idea of *sky* and the idea of *blue* in a new thought which contains them both. Every sentence you utter is a composition in a small way. When you write a letter, you compose on a larger scale, putting together not only words but sentences also.

You readily see, then, that you are practising composition when you recite your lessons, direct a stranger to the railroad station, or tell your friends about the things that interest you. You will use this art of composition throughout your life. It is needed in oral speech, — as in addressing a

meeting or arguing before a committee, — and in written reports and business letters, or it may be in stories and essays. In short, you can neither explain anything you know to some one who does not already know it, nor make others understand your feelings and share them, unless you have learned to use words skilfully and to put them together in an effective way. The more active and serviceable you are, the more you will need the art of composition.

This art can be acquired only through practice. A young girl practises hour after hour, year after year, that she may become skilful in playing the piano. The members of a boat crew or a football team have to work hard and patiently to master their art. The lawyer and the physician give years to the study and practice of their profession before they win success. Why? Because without this long and careful study and practice they cannot hope to do their work well.

So it is with the **art of composition.** Even a child can talk to his playmates and make himself understood after a fashion: so much he learns from observing and imitating those about him. But a good knowledge of the mother tongue — such a knowledge as enables us to understand, appreciate, and enjoy good books — comes only through study; and the power to express our thoughts and feelings fully and clearly, in speaking or in writing, is not secured without regular and suitable training.

SECTION 2.

THOUGHT AND EXPRESSION.

We speak and write because we wish to **make our thoughts known to others.** Whether we speak or write, we make use of composition. **Oral composition** reaches the mind of another through the ear; **written composition** reaches his

mind through the eye. The general rules of composition are the same in both cases. In writing, however, greater care and exactness are expected than in talking.

You will see the reason for this if you think for a moment. When you talk, you make your meaning clear not only by the words that you use, but also by gestures, different tones of the voice, and the changing expressions of the face. When you write, you have none of these things to help you; you must make your meaning clear by your words or not at all.

Try to tell the class about something which you have recently read; then try to write about the same thing. Which is easier? Which can you do better? In which exercise do you choose your words more carefully?

SECTION 3.

ESSENTIALS IN COMPOSITION.

Three things are necessary in composition: (1) **to have thoughts**; (2) **to know words**; (3) **to be able to put words together so as to express one's thoughts clearly and well.**

Of course, the first requisite in composition is **to have thoughts.** We cannot tell that which we do not know; we cannot be expected to talk or write upon a subject unless we know something about it. Unless we think clearly, we cannot speak or write clearly.

The second requisite is **to have a vocabulary,** — that is, to be master of a stock of suitable words in which to express such thoughts as one may have. A word is the sign of an idea. To express our ideas well, therefore, we must be familiar with the words (or signs) which exactly fit them.

The third requisite is **to know how to compose,** — that is, how to put words together into good sentences, and to put sentences together into connected discourse, so that our hearers or readers shall know exactly what we mean. You already have a considerable store of knowledge and know

many things which you wish to tell others. You have acquired a "working vocabulary" of some hundreds of words, but you will need many more as your knowledge grows. You put sentences together easily enough in oral speech, but not always correctly. Lessons in composition should help you to a readier and better expression of your thoughts.

SECTION 4.

OUTLINES FOR ORAL AND WRITTEN COMPOSITION.

If you open an unfamiliar book, wishing to learn what it contains, you do not need to read it page by page. At the beginning of the book you find a "Table of Contents," which shows you how the book is divided into chapters and also gives the order and subjects of the chapters. The author, then, has taken pains to arrange his book **in an orderly manner,** so that you can readily find what you want.

If you read one of the chapters, you will discover that it is arranged in the same fashion. The chapter is divided into **paragraphs;** and, just as each chapter treats of a special subject, so each paragraph will deal with a single thought concerning the subject. The arrangement of paragraphs will be as careful and as orderly as the arrangement of chapters. Thus we can learn all that the author has to say about any particular thing without hunting in various corners of the book to find it.

Such an arrangement is equally necessary in a short composition, whether it is a letter, a story, or a poem. **A good writer always arranges his work in an orderly way** and can give satisfactory reasons for the arrangement.

You will improve your own writing by considering carefully what thoughts belong together, and by arranging them according to their connection or relation. The following exercises will help you to do this.

Prepare to recite upon the birds that you know best (English sparrow, crow, blue jay, woodpecker, robin, blackbird, pigeon). Make notes of the facts that occur to you as you prepare for the lessons. They may be something like the following: —

THE ENGLISH SPARROW.

Small. Brown. Very common. Always flying about. Much in the street. Noisy. Chirping all the time. Eating grains. Always in flocks. Build near houses. One sparrow built three times in the awning. Its nest was destroyed when the awning was lowered. Why called "English sparrow"? Are they common in this country?

If you study your notes, you will discover that some of them describe the general appearance of the sparrow. Others refer to his habits; one of these habits is illustrated by a fact that you once observed. Still other notes deal with questions which you ask about the sparrow, but which you cannot answer. Arrange your notes in three groups in this order, and prepare to recite on the subject. Then write the composition, following the same outline.

SECTIONS 5–24.

EXERCISES IN ORAL COMPOSITION.

Prepare to talk briefly upon the following subjects. Your preparation may consist in observing the thing which you are to describe, in reading about it, or in talking about it with people who know more than you do. Make notes of what you see, hear, and read, as in Section 4, and be ready to talk clearly in the order presented in the outlines below.

In these exercises you will be learning to express in an orderly way your thoughts about familiar things. The outlines may be used afterward for written compositions.

5. The post-office in your town.
   a. General appearance.
      Where is it?
      How large is it?
      Of what material is it built?
      What can you tell about the style of the building?
   b. The interior.
      How are the rooms arranged?
      To what use are they put?
      How are they fitted up?
      What persons are employed within the building?
   c. Describe the arrival of the mails.
      What happens?
   d. Describe the departure of the mails.
   e. By what authority is the post-office controlled? Why?
6. Bridges.
   a. Name bridges which you have seen.
      Where are they? Why are they necessary?
   b. Of what material are they built? How is this lifted into place?
   c. Tell all you can about the building of a bridge.
7. A day's sport.
   a. Tell what you planned to do.
   b. Tell what you did.
8. A day in school.
   Describe a day in school, just as you would if your hearer had never seen a school. First describe the school; then tell in order the events of the day.
9. Visit a blacksmith's shop, and describe what you see there. Write a description of the shop and of the work which is done there.
10. Glass.
   a. What are the uses of glass?
   b. What qualities make it useful?
   c. Name common things in which glass is used, and show what qualities make it serviceable in each case.
11. Tell how a highway is built.
   a. How the land is secured and paid for.

b. How the road is laid out.
c. How the roadway is cleared.
d. How the road is made.

12. Describe some house in your neighborhood.
a. Situation. (Where is the house?)
b. General appearance. (Shape; size; color; finish.)
c. Details which seem to you pleasing or unusual. (Porch; windows; shrubbery; vines.)
d. Other items of interest.

13. Describe a kite.
a. What is it?
b. How is it made?
c. How is it used in play?
d. What practical or scientific uses have been made of kites?

14. Describe a game you like to play.
a. What is the game called?
b. How many persons take part in it?
c. What materials are used?
d. What must each person do?
e. When is the game ended?

15. Describe an oak tree and a pine tree.
a. In what are they alike?
b. In what are they different?

16. Tell how a letter is mailed, carried, and delivered.

17. Explain the use and construction of a stove. Use the following outline: —
a. Use of stove.
b. Ordinary appearance —
(*a*) of stove used for cooking;
(*b*) of stove used simply for heating.
c. Compare a stove with a furnace.

18. Tell a story that you have read.
a. Its name.
b. Its characters.
c. Brief account of the important incidents.

19. Describe the work of the gateman at the crossing.
a. Why is he there?

b. What are his duties?
c. How does he spend his day?

20. Describe a canal boat, if you have seen one or read of one.
a. Where have you learned about it?
b. What is its use?
c. How is it propelled?
d. How do people live in it?
e. Where do they stay in the winter when the canals are frozen?

21. What is a valley?
a. How is it formed?
b. Describe a valley which you have seen.
c. Why are streams so often found in valleys?

22. Tell a story which you heard in childhood.
Tell how it affected you then.

23. Tell an historical anecdote which you have enjoyed.

24. Describe the main street in your town or city.

SECTION 25.

STUDY OF THE PARAGRAPH.

Read the following anecdote, and observe that it is not printed in one mass, but is divided into **paragraphs.**

THE ENGLISH LARK.

Near the gold mines of Australia, by a little squatter's house that was thatched and whitewashed in English fashion, a group of rough English miners had come together to listen in that far-away country to the singing of the English lark.

Like most singers, he kept them waiting a bit. But at last, just at noon, when the mistress of the house had warranted him to sing, the little feathered exile began as it were to tune his pipes. The savage men gathered around the cage that moment, and amidst a dead stillness the bird uttered some very uncertain chirps, but after a while he seemed to revive his memories and call his ancient cadences back to him one by one. And then the

same sun that had warmed his little heart at home came glowing down on him here, and he gave music back for it more and more, till at last, amidst breathless silence and glistening eyes of the rough diggers hanging on his voice, outburst in that distant land his English song.

It swelled his little throat and gushed from him with thrilling force and plenty, and every time he checked his song to think of its theme, the green meadows, the quiet, stealing streams, the clover he first soared from, and the spring he sang so well, a loud sigh from many a rough bosom, many a wild and wicked heart, told how tight the listeners had held their breath to hear him; and when he swelled with song again, and poured forth with all his soul the green meadows, the quiet brooks, the honey clover, and the English spring, the rugged mouths opened and so stayed, and the shaggy lips trembled, and more than one tear trickled from fierce, unbridled hearts down bronzed and rugged cheeks. Sweet Home! — CHARLES READE.

You have already learned that every piece of prose of any length is divided into these sections called **paragraphs**, and you have been in the habit of dividing your own compositions in the same way.

Examine the three paragraphs of "The English Lark," in order to discover how they are made up or constructed. You will notice that a paragraph may consist of a single sentence, but that it usually consists of several sentences.

Further, you observe that **each paragraph is a complete unit**, — that is, it deals with a particular thing, or idea, or division of the subject. You can easily give a brief title to each paragraph of "The English Lark" which would show what its contents are. Thus the first paragraph may be called "The Expectant Miners"; the second, "The Lark begins to Sing"; the third, "Memories of Home roused by the Lark's Song." You could not do this if each paragraph were not a **unit**, for in that case no brief title would indicate its contents.

You note also that each paragraph of "The English Lark" is **well-arranged.** The sentences come in the right order and fit together properly, so that the whole paragraph is easy to understand and agreeable to read.

In writing and printing, the first line of every paragraph is indented, — that is, it begins a little farther to the right than the other lines.

A very brief composition, relating to a single point, and not subdivided, is also called a **paragraph.**

To the Teacher. — This section brings out, in an elementary way, the completeness, unity, and harmonious arrangement of the paragraph. The section should be read aloud, and discussed by the class. The pupils should be brought to understand that the principles of the paragraph, as here set forth, are nothing new or complicated, but the same principles that they have been more or less consciously putting into practice in their stories, letters, and other compositions. The teacher should point out that paragraphs are not made by cutting up prose into mechanical "lengths," any more than stanzas are made by cutting up poetry; but that continuous discourse grows *naturally*, by adding paragraph to paragraph, as our thoughts pass from point to point of the subject in orderly succession.

SECTIONS 26-29.

26. Tell the story of "The English Lark" simply, in your own words.

27. Write the story; add a fourth paragraph, telling how the memories stirred by the song made one of the miners write to his mother, whom he had long neglected.

28. Write a similar story about a party of Eastern miners in California. Examine the paragraphs in your story and see if they follow the principles that you noted in Section 25.

29. Write two or three paragraphs about one of the following subjects: —

Some pet animal; a walk; a visit to the city; a visit to the country; the Romans; the North American Indians; war and peace; football; tennis; boating; swimming; rivers; the sea; a mountain; the woods; Porto Rico; the Japanese; the Dutch in New York; the settlement of Jamestown.

SECTIONS 30–33.

Turn to your geography lesson. Read it paragraph by paragraph, and try to give the subject of each paragraph in the form of a brief title.

In this exercise you are observing the **unity of the paragraph.** If the paragraph really deals with a single point, one should be able to mention that point.

Use the same test in your own writing.

To the Teacher. — Exercises of this kind may be multiplied according to the needs of the pupil. Passages from text-books in history and from works of English literature may be used in the same way. The comparison of the paragraph with the stanza will be found useful.

31. Write a short paragraph about the Panama Canal, taking care that it does not include too much.

32. Tell the story of "Paul Revere's Ride," or of "The Pied Piper of Hamelin"; make an outline of the poem.

33. Using the outline that you have prepared (Section 32), write the story carefully, point by point, taking care that each paragraph deals with one particular incident.

SECTION 34.

WRITTEN CONVERSATION.

In reporting a conversation, each speech, however short, is usually written or printed as a single paragraph. Thus, —

Character is above price; to sell it for gold would be a bad bargain.

A knave once said to an honest man: "I would give five thousand pounds for your good name."

"Why?"

"Because I could make ten thousand by it."

"Then," replied the honest man, "you would be a fool as well as a knave, for a good name is rather to be chosen than great riches."

Samuel Smiles

Study the anecdote (p. 329); then write it from memory. Take care to use quotation marks properly, and to arrange the paragraphs so that the conversation shall be clearly indicated.

Bring to the class a similar anecdote.

SECTION 35.

Review Sections 25, 29, 34. Then try to draw up simple rules for the paragraph. Let each rule begin with the words "Every paragraph should"—.

To the Teacher. — The papers presented by the pupils should be discussed by the class. After comparison and selection, simple rules for the paragraph should be formulated, with help from the teacher, and these every pupil should copy and learn.

Copy the anecdote on page 329, giving special attention to the paragraphs and the punctuation.

Write the story from memory, in your own words. Be sure that you end with the **point** of the anecdote.

SECTION 36.

Study what is said of **direct** and **indirect quotations** in §§ 601–602 (p. 304), and copy the examples. Be careful about **quotation marks.**

Note the direct quotations in Section 34.

Write the sentences (1–12) on p. 305: (1) as direct quotations after the words *He said;* (2) as indirect quotations after the words *He said that.*

SECTION 37.

DESCRIPTION.

Read the following **description** from Hawthorne's "Wonder Book."

BALD-SUMMIT.

Upward, along the steep and wooded hillside, went Eustace Bright and his companions. The trees were not yet in full leaf, but had budded forth sufficiently to throw an airy shadow, while the sunshine filled them with green light. There were moss-grown rocks, half hidden among the old, brown, fallen leaves; there were rotten tree-trunks, lying at full length where they had long ago fallen; there were decayed boughs, that had been shaken down by the wintry gales, and were scattered everywhere about. But still, though these things looked so aged, the aspect of the wood was that of the newest life; for, whichever way you turned your eyes, something fresh and green was springing forth, so as to be ready for the summer.

At last, the young people reached the upper verge of the wood, and found themselves almost at the summit of the hill. It was not a peak, nor a great round ball, but a pretty wide plain, or table-land, with a house and barn upon it, at some distance. That house was the home of a solitary family; and oftentimes the clouds, whence fell the rain, and whence the snowstorm drifted down into the valley, hung lower than this bleak and lonely dwelling-place.

On the highest point of the hill was a heap of stones, in the centre of which was stuck a long pole, with a little flag fluttering at the end of it. Eustace led the children thither, and bade them look around, and see how large a tract of our beautiful world they could take in at a glance. And their eyes grew wider as they looked.

Monument Mountain, to the southward, was still in the centre of the scene, but seemed to have sunk and subsided, so that it was now but an undistinguished member of a large family of hills. Beyond it, the Taconic range looked higher and bulkier than before. Our pretty lake was seen, with all its little bays and inlets; and not that alone, but two or three new lakes were opening their blue eyes to the sun. Several white villages, each with its steeple, were scattered about in the distance. There were so many farmhouses, with their acres of woodland pasture, mowing-fields, and tillage, that the children could hardly make room

in their minds to receive all these different objects. There, too, was Tanglewood, which they had hitherto thought such an important apex of the world. It now occupied so small a space, that they gazed far beyond it, and on either side, and searched a good while with all their eyes, before discovering whereabout it stood.

White, fleecy clouds were hanging in the air, and threw the dark spots of their shadow here and there over the landscape. But, by and by, the sunshine was where the shadow had been, and the shadow was somewhere else.

Far to the westward was a range of blue mountains, which Eustace Bright told the children were the Catskills. Among those misty hills, he said, was a spot where some old Dutchmen were playing an everlasting game of ninepins, and where an idle fellow, whose name was Rip Van Winkle, had fallen asleep, and slept twenty years at a stretch. The children eagerly besought Eustace to tell them all about this wonderful affair. But the student replied that the story had been told once already, and better than it ever could be told again; and that nobody would have a right to alter a word of it, until it should have grown as old as "The Gorgon's Head," and "The Three Golden Apples," and the rest of those miraculous legends.

In the selection which you have just read Hawthorne is describing a hill and the view from its summit. You feel, even without stopping to think, how clear and vivid the description is. It is almost as if you were climbing through the woods yourselves; and, when you have reached their upper edge, you seem to be looking up at the flat, table-like top of the hill, where the bleak and lonely house stands, just below the clouds. Then, when you are on the very summit, at the heap of stones with the flagstaff in it, you look about you and see Monument Mountain and the Taconic range, the lake, the villages, and the scattered farms. The whole scene is brought before your mind's eye by the description even more vividly than if you saw it in a painting.

Let us study the description, and discover, if we can, what are some of the means which Hawthorne used to

bring Bald-Summit and the surrounding country so vividly before the eye of our imagination.

In the first place, you will note that the description is **well-arranged.** The different objects are not thrown together without any plan. They are mentioned **in their natural, proper order,** just as you would have seen them if you had been with Eustace Bright and the children. They are brought before you one after another, and take their places, one by one, in the picture that forms itself in your mind as you read.

You can test the orderly arrangement of Hawthorne's description by making a brief **outline** : —

1. The wooded hillside.
2. The bare flat top of the hill, above the woods, with the lonely house on it.
3. The heap of stones, with the flagstaff, at the very highest point of the hill.
4. The view from the summit.
5. Sunlight and shadow on the landscape.
6. The Catskills and Rip Van Winkle.

Each of these **topics**, or points, of the description has, you observe, a paragraph to itself.

To the Teacher. — The teacher may, if the class is ready for it, call attention to the orderly arrangement of the **details within the paragraph.** The pupils will see this easily in all the paragraphs except perhaps the fourth. Yet here the arrangement is not less artistic than in the others. The view is, as we say of a picture, well "composed." Monument Mountain is the "centre of the scene," and the other points are grouped with reference to it.

SECTIONS 38–44.

EXERCISES IN DESCRIPTION.

38. Describe your morning walk to school, using the following outline : —
    a. The appearance of the morning when you left home.

b. Scenes through which you passed.

c. The schoolhouse and yard as they appeared to you when you arrived.

39. Make an outline for a description of a Saturday walk in the woods. Let your description include at least three scenes: the setting out, the noonday luncheon, the return.

40. Imagine a party of boys and girls climbing some hill that you know. Describe their ascent, imitating Hawthorne's description of Bald-Summit.

41. Find in your reading book a description of some place. See if you can write an outline to show the arrangement or plan of the description.

42. A stranger asks you to describe the town in which you live. Use this outline for your description: —

a. The name of the town.
Why is it so named?

b. The situation.
How did the town happen to grow up here?

c. The size.
What has made the town so large or so small?

d. The general appearance of the town —
(*a*) in the centre or busiest portion;
(*b*) in the suburbs or outskirts.

e. The occupations of the inhabitants.

f. Any special attractions which the town presents.

Write a paragraph on each of the six topics.

43. Study this description from Longfellow. Copy it. Prepare to ask questions about it.

My first day's journey brought me at evening to a village, whose name I have forgotten, situated about eight leagues from Orleans. It is a small, obscure hamlet, not mentioned in the guide-book, and stands upon the precipitous banks of a deep ravine, through which a noisy brook leaps down to turn the ponderous wheel of a thatch-roofed mill. The village inn stands upon the highway; but the village itself is not visible to the traveller as he passes. It is completely hidden in the lap of a wooded valley, and so embowered in trees that not a roof nor a chimney peeps out to betray its hiding-place. It is like the nest of a ground-swallow, which the

passing footstep almost treads upon, and yet it is not seen. I passed by without suspecting that a village was near; and the little inn had a look so uninviting that I did not even enter it.

44. Imitate Longfellow's description, in a paragraph describing the little village of Eden Mills, which you see from the car window as your train climbs a steep grade.

SECTION 45.

ACTION IN DESCRIPTION.

Let us continue our study of Hawthorne's description (Section 37). We have found that it is **orderly** and **well-arranged.** That, however, is but a part of its excellence. Suppose, instead of what Hawthorne has written, we had before us something like what follows: —

There is a hill called Bald-Summit. The sides of this hill are covered with woods to within a short distance of the top. Some of the trees have fallen and are rotting away, but most of the trees are alive.

The top of the hill is bare and flat and rather extensive. There is a house on it, which looks lonely. In stormy weather the clouds are lower than the house.

On the highest point of the hill there is a heap of stones with a flagstaff in it. There is a good view from this point.

To the south is Monument Mountain, with other hills about it. Beyond is the high Taconic range. Lakes, villages, and farms are in sight, nearer at hand.

The sunshine and shadow shift over the landscape.

Far to the west are the Catskills, where Rip Van Winkle met with his adventure.

Such a description as this seems flat and dull enough after reading Hawthorne's. Yet it is certainly clear and well-arranged. What is missing? Many things, no doubt, which help to make Hawthorne's sketch so vivid and beautiful, but one thing in particular, and that is — **movement** or **action.**

Hawthorne, you notice, describes the wood as it looked to Eustace and the children as they *were passing through it while they climbed the hill*. Then he tells us that the "young people reached the verge of the wood" and saw the summit above them. Then we hear that "Eustace led the children" to the heap of stones and "bade them look around" and see how large a tract of country they could "take in at a glance." The children's "eyes grew wider as they looked." Then, in the fourth paragraph, we read that the children, in trying to find Tanglewood, "gazed far beyond it, and on either side, and searched a good while with all their eyes, before discovering whereabout it stood." All these touches of **action** and **movement** add life to the description and thus make it more real to us.

Read the description once more, and make a list of all the words that express **action.**

To the Teacher. — In discussing Sections 37, 45, with the class, the teacher may find it useful to indicate the close relation which the **action** in this description bears to the **arrangement of material** and also to the **point of view**. If it seems inadvisable to do this in the first study of these sections, the matter may be brought out when they are gone over a second time, or when the method of study here exemplified is pursued in connection with some other piece of descriptive writing.

SECTION 46.

Study the following description of a fire, by Charles Dickens, and observe the manner in which **action** and **sound** are introduced. In this selection, *he* refers to Bill Sikes, — a young man who had been awakened by the cry of "Fire!"

The broad sky seemed on fire. Rising into the air with showers of sparks, and rolling one above the other, were sheets of flame, lighting the atmosphere for miles round, and driving clouds of smoke in the direction where he stood. The shouts grew louder as new voices swelled the roar, and he could hear the cry of "Fire!" mingled with the ringing of an alarm-bell, the

fall of heavy bodies, and the crackling of flames as they twined round some new obstacle, and shot aloft as though refreshed by food. The noise increased as he looked, There were people there — men and women — light, bustle. It was like new life to him. He darted onward — straight, headlong — dashing through brier and brake, and leaping gate and fence as madly as the dog, who careered with loud and sounding bark before him.

He came upon the spot. There were half-dressed figures tearing to and fro, some endeavouring to drag the frightened horses from the stables, others driving the cattle from the yard and outhouses, and others coming laden from the burning pile, amidst a shower of falling sparks, and the tumbling down of red-hot beams. The apertures, where doors and windows stood an hour ago, disclosed a mass of raging fire; walls rocked and crumbled into the burning well; the molten lead and iron poured down, white-hot, upon the ground. Women and children shrieked, and men encouraged each other with noisy shouts and cheers. The clanking of the engine-pumps, and the spirting and hissing of the water as it fell upon the blazing wood, added to the tremendous roar. He shouted, too, till he was hoarse; and, flying from memory and himself, plunged into the thickest of the throng.

Hither and thither he dived that night: now working at the pumps, and now hurrying through the smoke and flame, but never ceasing to engage himself wherever noise and men were thickest. Up and down the ladders, upon the roofs of buildings, over floors that quaked and trembled with his weight, under the lee of falling bricks and stones, in every part of that great fire was he; but he bore a charmed life, and had neither scratch nor bruise, nor weariness nor thought, till morning dawned again, and only smoke and blackened ruins remained.

Write the description from memory, after it has been discussed in the class. Do not try to learn it by heart, but repeat the essential elements which give life to the description.

Before writing the description, prepare a brief outline which shall suggest the substance of each paragraph. As you write, keep in mind the tumult of the scene, and try to express it in your description.

SECTION 47.

Study this description of Hawthorne's. Observe the order of the description and note the action which is suggested; then close your book and write the description in your own words.

They sat shaking their heads, one to another, while the noise came nearer and nearer; until, at the foot of the little eminence on which their cottage stood, they saw two travellers approaching on foot. Close behind them came the fierce dogs, snarling at their very heels. A little further off ran a crowd of children, who sent up shrill cries, and flung stones at the two strangers, with all their might. Once or twice, the younger of the two men (he was a slender and very active figure) turned about, and drove back the dogs with a staff which he carried in his hand. His companion, who was a very tall person, walked calmly along, as if disdaining to notice either the naughty children, or the pack of curs, whose manners the children seemed to imitate.

Both of the travellers were very humbly clad, and looked as if they might not have money enough in their pockets to pay for a night's lodging. And this, I am afraid, was the reason why the villagers had allowed their children and dogs to treat them so rudely.

What words in the description indicate movement or action?

SECTION 48.

POINT OF VIEW IN DESCRIPTION.

We can learn one more lesson from Hawthorne's description of Bald-Summit (Section 37). He describes the wood as it looked to the children while they walked through it; he describes the summit of the hill as it looked to them when they had reached the upper edge of the wood; and, finally, he describes the whole landscape as it looked from the very top of the hill. In each case, then, he fixes what we call the **point of view** for his description. He also takes

care to let us know that the time of year was spring, "when the trees were not yet in full leaf," that the air was bright with sunshine, and that there were "white, fleecy clouds" in the sky.

Study this description of "Bartle Massey's Night School," by George Eliot, and observe the **point of view** in the first paragraph; in the following paragraphs.

Bartle Massey's was one of a few scattered houses on the edge of a common, which was divided by the road to Treddleston. Adam reached it in a quarter of an hour after leaving the Hall Farm; and when he had his hand on the door-latch he could see, through the curtainless window, that there were eight or nine heads bending over the desks, lighted by thin dips.

When he entered, a reading lesson was going forward, and Bartle Massey merely nodded, leaving him to take his place where he pleased. It was a sort of scene which Adam had beheld almost weekly for years; he knew by heart every arabesque flourish in the framed specimen of Bartle Massey's handwriting which hung over the schoolmaster's head, by way of keeping a lofty ideal before the minds of his pupils; he knew the backs of all the books on the shelf running along the whitewashed wall above the pegs for the slates; he knew exactly how many grains were gone out of the ear of Indian corn that hung from one of the rafters; he had long ago exhausted the resources of his imagination in trying to think how the bunch of feathery seaweed had looked and grown in its native element; and from the place where he sat, he could make nothing of the old map of England that hung against the opposite wall, for age had turned it to a fine yellow brown.

The drama that was going on was almost as familiar as the scene. Nevertheless, habit had not made him indifferent to it, and, even in his present self-absorbed mood, Adam felt a momentary stirring of the old fellow-feeling as he looked at the rough men painfully holding pen or pencil with their cramped hands, or humbly laboring through their reading lesson.

The reading class now seated on the form in front of the schoolmaster's desk, consisted of the three most backward pupils. Adam would have known it only by seeing Bartle Massey's face as he

looked over his spectacles, which he had shifted to the ridge of his nose, not requiring them for present purposes. The face wore its mildest expression; the grizzled, bushy eyebrows had taken their more acute angle of compassionate kindness, and the mouth was relaxed so as to be able to speak a hopeful word or syllable in a moment.

See if you can write the description, leaving Adam out. Imagine that you have visited the school, and are telling what you saw.

In writing your description, keep in mind the construction of your paragraphs, as well as the arrangement of your outline.

SECTION 49.

Observe how the time is indicated in the following description by Andersen. Show how action is brought into the description. What words express action? How is the time indicated?

Now came the fall of the year. The leaves in the wood turned yellow and brown; the wind caught them so that they danced about, and up in the air it was very cold. The clouds hung low, heavy with hail and snowflakes, and on the fence stood the raven, crying "Croak! croak!" for mere cold; yes, one could freeze fast if one thought about it. The poor little duckling certainly had not a good time. One evening — the sun was just going down in fine style — there came a whole flock of great handsome birds out of the bushes; they were shining white, with long, supple necks; they were swans. They uttered a very strange cry, spread forth their glorious great wings, and flew away from that cold region to warmer lands, to fair open lakes. They mounted so high, so high! and the ugly duckling had such a strange feeling as he saw them! He turned round and round in the water like a wheel, stretched out his neck toward them, and uttered a cry, so high, so strange, that he was frightened as he heard it.

After studying this description, write a similar paragraph describing some field as seen early on a spring morning.

SECTION 50.

Study this description and copy it. Observe the phrases and sentences which emphasize the **time** at which you are supposed to be seeing the farm.

The full African moon poured down its light from the blue sky into the wide, lonely plain. The dry, sandy earth, with its coating of stunted *karroo* bushes a few inches high, the low hills that skirted the plain, the milk-bushes with their long finger-like leaves, all were touched by a weird and an almost oppressive beauty as they lay in the white light.

In one spot only was the solemn monotony of the plain broken. Near the centre a small solitary *kopje* rose. Alone it lay there, a heap of round ironstones piled one upon another, as over some giant's grave. Here and there a few tufts of grass or small succulent plants had sprung up among its stones; and on the very summit a clump of prickly pears lifted their thorny arms, and reflected, as from mirrors, the moonlight on their broad fleshy leaves. At the foot of the *kopje* lay the homestead. First, the stone-walled sheep kraals and Kaffir huts; beyond them the dwelling-house, — a square red-brick building with thatched roof. Even on its bare red walls, and the wooden ladder that led up to the loft, the moonlight cast a kind of dreamy beauty; and quite etherealized the low brick wall which ran before the house, and which enclosed a bare patch of sand and two straggling sunflowers. On the zinc roof of the great open wagon-house, on the roofs of the outbuildings that jutted from its side, the moonlight glinted with a quite peculiar brightness, till it seemed that every rib in the metal was of burnished silver. — Olive Schreiner.

SECTION 51.

Describe a familiar landscape as seen by moonlight, imitating the description in Section 50.

To the Teacher. — Sections 37, 45, 48 should be read and discussed in the class-room before they are assigned as lessons. If the teacher wishes to put before the pupils an unbroken treatment of description, without

stopping for exercises, these three sections (on arrangement of material, on action, and on point of view) may first be taken up continuously; then each of them may be studied separately, by way of review, and, after each, the group of exercises belonging to it. Which method shall be adopted, must of course depend on the needs of the pupils.

The method of study shown in Sections 37, 45, 48 may be applied to other descriptions in literature, as well as to the pupils' own compositions of a descriptive nature. The pupils should be brought to see that they have naturally and unconsciously followed Hawthorne's principles more or less in their own descriptions, and that they have succeeded in proportion as they have followed them. Above all, they should not get the notion that these principles of arrangement, action, and point of view are mere arbitrary or artificial requirements.

After considerable study and practice of the principles of arrangement, action, and point of view, the pupils may formulate brief and simple rules for descriptive writing. Such rules should not be furnished to them ready-made, though they will need some help in framing them. They should not regard the rules as fixed and immutable, but should understand that, as descriptions vary infinitely, so there must be a good deal of elasticity in applying the general principles to the particular circumstances.

SECTION 52.

THE INTRODUCTION IN DESCRIPTIONS.

In describing an object or a scene, an **introductory paragraph** may be needed to tell the reader what it is that you mean to describe, or to give him some information about it that does not properly belong to the description itself.

Thus, in describing your own city or town to a stranger, you would naturally begin by telling him the name and situation of the town. If it is a small place, you might also tell why you think of describing it at all, — because it is beautiful, perhaps, or important in history, or because you have been asked about it.

The length and character of the introduction will of course vary considerably. If the object to be described is well known, no introduction may be needed, or the first sentence of the opening paragraph may suffice.

Write such an introductory paragraph as would be appropriate in describing a school exhibition; a sleigh-ride; a piece of woods; a farmyard; a crowded street; an old mill; a flower garden; a county fair; a railway station; a forest fire; a fire in the city.

SECTION 53–54.

Study the following description. Point out its introduction. Show the subject of each paragraph, and make an outline of the description. How is the time of the description indicated? What sounds are introduced? What movement? Note the change in the point of view.

WHITE ISLAND.

I well remember my first sight of White Island, where we took up our abode on leaving the mainland. I was scarcely five years old; but from the upper windows of our dwelling in Portsmouth I had been shown the clustered masts of ships lying at the wharves along the Piscataqua River, faintly outlined against the sky, and, baby as I was, even then I was drawn with a vague longing seaward.

How delightful was that long first sail to the Isles of Shoals! How pleasant the unaccustomed sound of the incessant ripple against the boat-side, the sight of the wide water and limitless sky, the warmth of the bright sunshine that made us blink like young sandpipers as we sat in triumph, perched among the household goods with which the little craft was laden!

It was at sunset that we were set ashore on that loneliest, lovely rock, where the lighthouse looked down on us like some tall, black-capped giant, and filled me with awe and wonder. At its base a few goats were grouped on the rock, standing out dark against the red sky as I looked up at them. The stars were beginning to twinkle; the wind blew cold, charged with the sea's sweetness; the sound of many waters half bewildered me. Some one began to light the lamps in the tower. Rich red and golden, they swung around in mid-air; everything was strange and fascinating and new.

We entered the quaint little old stone cottage that was for six years our home. How curious it seemed, with its low, white-washed ceiling, and deep window-seats, showing the great thickness of the walls made to withstand the breakers, with whose force we soon grew acquainted! A blissful home the little house became to the children who entered it that quiet evening and slept for the first time lulled by the murmur of the encircling sea.

CELIA THAXTER.

54. Write a similar description of a town which you heard of as a child, longed to see, and afterwards visited.

SECTIONS 55–71.

COMPARISON IN DESCRIPTION.

It is sometimes easier to **compare** two objects than to describe either of them alone. Practice in **comparison** will help you to observe and to describe.

Study the objects, etc., mentioned below, and compare them. Ask yourself in what they are different; then in what they are alike. The differences will more readily attract your attention. Make notes as you observe; then group your observations according to a definite outline.

55. Compare the tomato and the grape.
Each is that form of fruit which is known as a berry.
Resemblances: — in structure (skin, pulp, seeds).
Differences: — in size, color, taste.

56. Extend the comparison of Section 55 to the tomato plant and the grapevine.

57. In the same way compare the beet and the turnip, or the squash and the cucumber.

58. Compare the cabbage and the cauliflower.

59. Compare the apple and the grape.

60. Prepare for a comparison between the lily and the violet. Make notes, from which your outline is to be arranged.

Violet. Wild, common, early in spring, small, purple, fragrant; found in dry places; in wet meadows, by roadsides; many varieties, white, purple, yellow; modest; loved by everybody.

Lily. Tall, stately, grows in gardens; very fragrant; pure white. Symbol of purity, used at Easter; very beautiful; not so common as violet; not so much loved.

Wild lilies. Yellow, red; growing in pastures or by the roadside.

61. Which flower is better known? Why?

Which should you choose for your garden? Why?

Which flower is more attractive to you? Why?

How should you describe the violet for a friend who has never seen one? the lily?

Compare the flowers as to place of growth; time of blossoming; appearance of stem; leaves and blossoms.

62. Compare the crow and the English sparrow.

Where found? Which more common? General appearance; size; color; marked feature; habits; voice or song. Why liked or disliked?

63. Compare the canary and the parrot after the same manner. Add to the outline, or subtract from it, as you think best.

64. Compare a rope and a chain.

a. As to uses.

b. As to structure.

65. Compare iron and gold.

a. Qualities.

b. Uses.

c. Value.

66. Compare the street you know best as seen by daylight and by evening light.

67. What are the differences between a holiday and a school day?

68. Compare a freight train and an express train. Make your own outline.

69. Describe the woods or fields you know best as they appear in May and in October.

70. Compare a courageous boy and a cowardly boy. Imagine what each would do under certain circumstances.

71. Compare colonial life in New York and in Virginia.

SECTION 72.

CHARACTERIZATION.

It is much harder to **describe a person** than to describe a thing or a place. As soon as we attempt it, we find ourselves considering not only his appearance, but his **character** as well, and we try to express our judgment of this in fitting words. Even when we intend to confine our description to a person's appearance, we almost always use some words or phrases that reveal our impression of his character. We speak of his "grave expression," his "earnest eye," his "kindly face," his "pleasant manner," and so on.

In stories, the writer usually adds to plain description such explanation, or such reports of action and behavior, as will reveal character. A man is known by his deeds, as well as by his looks.

In reading "Little Women," note how the characters are pictured. How does the author describe Jo's personal appearance? How does she indicate her character?

SECTIONS 73–92.

73. Read the following passage; then write a similar description of some old man whom you have seen: —

At the head of the stairs an old man stood. His figure was small and shrunken, his hair long and snow-white. He wore a broad, soft felt hat, and had a brown plaid shawl across his bent shoulders.

74. In "The Village Blacksmith," Longfellow portrays the character of the smith, (1) by telling what he is, (2) by telling what he does, (3) by descriptions from which we may infer

something of his character. Read the poem and find each group; then write in your own words a description of the blacksmith.

75. Read Irving's description of Rip Van Winkle. Observe first, all that describes his personal appearance, and second, whatever denotes his character.

76. There, too, our elder sister plied
Her evening task the stand beside;
A full, rich nature, free to trust,
Truthful, and almost sternly just,
Impulsive, earnest, prompt to act,
And make her generous thought a fact,
Keeping with many a light disguise
The secret of self-sacrifice. — WHITTIER.

Study this characterization; then learn it by heart.

77. What does Irving tell you in this description of Baltus Van Tassel? By what means does he make his character clear to you?

Old Baltus Van Tassel moved about among his guests with a face dilated with content and jolly as the harvest moon. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to and help themselves."

78. Describe a lost child: — first, as she might be pictured to those who are searching for her; second, as she was found, in the woods asleep perhaps, or crying at the corner of crowded streets in a great city.

79. Describe the children as they leave the schoolyard after school.

80. Describe the policeman at the crossing, the gateman at the station, or the cabman at the street corner.

81. Write a description of the dwarf in "Rip Van Winkle."

82. Write a description of Polly at six, at sixteen, and at sixty.

83. Find in some story which you have read a description of some person. Observe whether the description refers to appearance or to character. Imitate the description, referring to some one whom you have known, but using an assumed name.

84. Read Whittier's "Barefoot Boy." How much of it refers to the boy's appearance? How much to his nature or character?

85. Write a description of some child whom you know. First, describe the child's appearance; second, his traits of character. Relate instances which indicate these traits.

86. Read "Abraham Davenport," by Whittier. What does the poem tell you about the character of the man?

87. Describe some workman at his task: — for example, the miller; the farmer; the sailor.

88. Describe the appearance of an Indian child; an Eskimo child; a Chinese child.

89. Find a portrait which pictures an old-fashioned costume. Describe the person and the dress.

90. Describe the group of people assembled at the railway station awaiting the coming of the train.

91. Describe the child mentioned in the following item from a newspaper: —

A young traveller arrived on the Saxonia yesterday, an orphan girl of seven years, sent from Liverpool, England, to her grandmother in Dakota. She came alone but, as may well be imagined, she found friends on the ship and did not lack the kindest care.

92. Describe some favorite character from history, or bring to the class a well-written description taken from some book which you have read.

SECTION 93.

LETTER-WRITING.

The most common use of written composition is in **letter-writing**. Every one should know how to write a good letter, — that is, a letter which is well expressed and observes the accepted forms. There are two main classes of letters, — **familiar** or **friendly letters** and **business letters.**

A **friendly letter** aims to give pleasure to the person who receives it. Hence it should be agreeably written and well composed. If the writer is on very familiar terms with the friend to whom the letter is sent, he may express himself almost as freely as in ordinary conversation. Such

a letter should show the writer's individuality and it need not copy the style of anybody else. But, however unceremonious it is, it must conform to certain rules of composition.

Business letters are, of course, more formal in style than friendly letters. They deal with the practical affairs of life, and the writer and the recipient are often strangers to each other. It is highly important, therefore, that business letters should be so clearly expressed that there can be no mistake as to the writer's meaning. They should be well-constructed, carefully written in every way, and free from wordiness. In short, they should be **businesslike** in all respects.

The sentences of every letter must be clear and well-composed; they must be combined into paragraphs in accordance with the rules of writing, and an accepted form must be used for heading and address. Just as men have agreed upon a certain form of speech, so they have accepted certain forms for written communications. These will be pointed out in Section 94.

SECTION 94.

THE PARTS OF A LETTER.

Certain rules or customs of arrangement are followed by all educated persons in writing letters.

For example, a letter begins with a **heading,** which stands in the upper right-hand corner of the first page. This heading includes the **address** of the writer and the **date** of writing. Thus the person who receives the letter can tell at a glance how to address his reply. The date is equally important. "Can you not spend the day with me to-morrow?" writes Mary to her cousin. If the date is omitted from the heading, the cousin cannot be sure what day is meant by "to-morrow."

We see, then, that the **forms of arrangement** in letter-writing have been generally agreed upon because they are convenient, and that neglect of them may make trouble both for our correspondents and for ourselves. We should therefore take pains to follow these forms.

A letter consists of the following parts: —

I. The **heading.** — This should contain the writer's address and the date. Thus, —

260 Caroline St.,
Saratoga, N.Y.,
Jan. 7, 1907.

Hobart College,
Geneva, N.Y.,
Oct. 8, 1906.

Waco, Kansas,
Feb. 3, 1907.

Marshfield, Mass.,
Dec. 2, 1906.

For the position of the heading, see the letters on pages 353–355.

II. The **salutation.** — This takes various forms, according to the relation between the writer and the recipient. Thus,

Dear Madam,
My dear Madam,
Dear Sir,

My dear Sir,
Dear Sirs,
Gentlemen:

are appropriate salutations in business letters.

Dear Mr. Jackson,
Dear Mrs. Erroll,

My dear Mrs. Hatch,
My dear Miss Fernald,

are proper in friendly letters, or in business letters addressed to a person whom one knows well.

Dear James,
My dear John,
Dear Cousin Mary,

Dear Uncle,
Dear Edith,
My dear Elizabeth,

are proper in familiar letters. "My dear Mrs. Hatch" is more formal than "Dear Mrs. Hatch."

The salutation may be followed by a comma, by a comma and a dash, by a colon, or by a colon and a dash. The comma is least formal. In business letters, the colon (with or without the dash) is often preferred, especially after "Gentlemen."

For the position of the salutation, see pages 353–355. In formal business letters, it is usual to insert the name and address of the recipient before the salutation. See this arrangement in Nos. 1 and 2 on page 358. In more familiar letters, the address is often placed below the signature and at the left of the page (as in No. 5) on page 355, but it is frequently omitted altogether (as in No. 4).

III. The **body of the letter.** — This consists of the message itself. This should be legibly written, in paragraphs. It should also be carefully punctuated, and expressed in a style appropriate to the occasion.

IV. The **formal closing.** — This is merely a courteous phrase, indicating the relation in which the writer stands to his correspondent. Thus, in business letters, —

Yours truly,	Yours sincerely,
Very truly yours,	Sincerely yours,
Respectfully yours,	Very sincerely yours,

or, in familiar or affectionate letters, —

Faithfully yours,	Your loving son,
Yours cordially,	Yours, with love.

Observe that the forms given in the first list are not all suitable for every kind of business letter. "Yours truly" or "Very truly yours" will fit almost any such letter. The forms with "sincerely" are more intimate and less formal. "Respectfully yours" should never be used unless special respect is intended. It is proper in writing to a high official or to a person much older than one's self. In an ordinary business letter, however, it should not be used. When in doubt, write "Very truly yours," which is always safe.

V. The **signature.** — Except in very familiar letters, this is the name of the writer in the form which he habitually uses in signing a document.

When a lady writes a business letter, she should indicate whether she is to be addressed as *Miss* or as *Mrs.* This may be done by prefixing the title (*in parentheses*) to the signature: — (*Miss*) *Alice Atherton.* Or the proper form may be written below the signature, and at the left of the page.

VI. The **superscription** or **direction.** — This is written on the envelope, and consists of the name and address of the person to whom the letter is sent.

Mr. John Eliot Newell
65 State Street
Richmond
Virginia
[Or, — John Eliot Newell, Esq.]

Marks of punctuation are not needed at the ends of lines in the superscription, though they are used in giving the address inside the letter. An abbreviation, however, should of course be followed by a period (as *St.* for *Street*).

SECTION 95.

FRIENDLY LETTERS.

Here are five examples of informal friendly letters. Observe the **heading,** the **address,** the **signature,** and the material which makes up the **body of the letter.**

Note that the date is fully indicated in all these letters except the first, which is a hasty and informal note from a boy to his schoolmate. Here "Tuesday morning" is quite definite enough, since Tom is sure to receive the note almost immediately after it is written. But it is usually safer to give the date exactly, even in very informal letters.

I.

[A note from Ned Maynard to his schoolmate, Tom Trent.]

LAKESIDE SCHOOL,
ASHBY, N.Y.,
Tuesday Morning.

DEAR TOM,

I have just had a letter from my mother, who asks me to invite you home for Thanksgiving. I do hope you can come. I want to show you all the places where I played when I was a small boy, and I want you to know my mother. So ask Mr. Ashley to let you off, and be ready to take the nine o'clock train with me Wednesday morning.

In haste, as usual,
NED.

II.

[Tom's note to Mrs. Maynard.]

LAKESIDE SCHOOL,
ASHBY, N.Y.,
December 4, 1906.

MY DEAR MRS. MAYNARD,

Ned and I reached school safely last night after a pleasant journey. I want to tell you that you gave me one of the best times I ever had in my life. You know I have no home of my own, and it made me very happy to share Ned's home for the holidays. A boy likes that sort of thing, though he does n't always know how to say so.

Gratefully yours,
THOMAS TRENT.

III.

[A girl's letter to her cousin.]

256 MORGAN STREET,
ELMWOOD, OHIO,
December 12, 1906.

DEAR MARY,

You cannot guess the piece of good fortune which has befallen me. I am to spend the winter in California. I can hardly believe that such good times are coming.

Aunt Mary has decided to go to California to escape the hard winter; and since she does not wish to be alone, she has invited me to go with her. I shall go to school there, so that I can join my own class next year. Think how much I shall learn by living in a far-away country. I have never been away from home before.

We may visit Alaska before we come back. Perhaps, too, we shall take the Canadian Pacific route home, for variety.

Of course I am excited; but mother says I must keep cool, for we leave next Monday and everything must be got ready before then. Do come to see me before I go, and promise to write very often while I am away.

Your loving cousin,
KATE MEADE.

IV.

[An informal letter from a sister to her brother.]

260 CAROLINE ST.,
SARATOGA, N.Y.,
Jan. 7, 1907.

DEAR FRANK,

I reached Saratoga yesterday, after a very pleasant ride through the Berkshire Hills. The railroad follows the bed of a winding mountain stream which proved a very agreeable travelling companion.

Saratoga is quite as attractive in the winter as in the summer. One seldom sees such aspiring pines. You know I like trees.

I forgot my trunk key, like a goose. I left it on the hall table. Can you send it to me by return mail? Possibly you have sent it already. That would be like you.

This letter goes in haste, — merely to assure you of my safe arrival. But there is time to remind you that the best part of being here will be the letters from home. Write as often as you can.

Your loving sister,
MARGARET.

V.

[A friendly letter from a gentleman to a business acquaintance.]

13 Chestnut Terrace,
Auburn, N.Y.,
Oct. 15, 1906.

Dear Mr. Thompson,

In our conversation last Tuesday, you referred to your son Robert, and mentioned his desire to make a walking tour through England and Wales.

To-day my cousin, Frank Meade, tells me that he intends to spend next summer in England, and that he is looking for a travelling companion.

Frank is a fine fellow, — well-bred, sensible, and trustworthy, a good comrade and an excellent traveller. He graduated from Cornell in '95, and has been abroad three times since.

It at once occurred to me that Robert might wish to accompany Frank. They would like each other, I am sure. If you care to consider the matter, I will ask Frank to call upon you, and you can talk it over together. He tells me that he intends to be in Rochester early next week.

Sincerely yours,
John F. Morgan.

Arthur S. Thompson, Esq.,
1120 Main St.,
Rochester, N.Y.

SECTIONS 96–102.

96. Your friend, John Grant, who lives in Norway, Illinois, is to spend a month at your home. Write a letter telling him how he can reach you. Do not forget to tell him that you are looking forward to his visit with pleasure.

97. Write to your cousin, Esther Cook, who lives at Easton, Pennsylvania. Tell her what you did in the Christmas holidays.

98. Imagine that you have always lived in the city and that your uncle has invited you to spend the summer on his farm. Write (1) your uncle's letter of invitation ; (2) your reply.

99. One of your classmates has been ill in a hospital, but is convalescent. Write to him, telling what has happened at school during his illness. You will of course tell him that he has been missed, and that you are glad to hear of his recovery.

100. Your friend Edna Eaton writes to ask you about the place where you spent your last summer vacation. Reply, telling her why you think she would like the place.

101. Write to your grandmother in Vermont, saying that you hope to spend the Christmas holidays with her. Tell what you have been doing, why your parents wish you to go, and why you desire to make the visit.

102. You wish to organize a little club for the study of history. Write to your teacher, submitting your plan and asking advice. Write the teacher's reply. Write to two friends, asking them to meet you at a certain time and place, to consult about the plan.

SECTIONS 103–118.

DESCRIPTIONS AND DESCRIPTIVE LETTERS.

103. Imagine that you are writing during the first snow of the season. Describe what you see from your window.

104. You are spending a year at boarding school. Write home, describing the school.

105. You have made your first visit to a farm. Write to your cousin, describing the farm.

106. Describe your school as if you were seeing it for the first time and were giving your impressions in a letter to your father.

107. Describe an "obstacle race" at a picnic. (1) Tell how it was planned; (2) describe the obstacles; (3) briefly describe the boys who took part in the race; (4) describe the race itself.

108. Read that part of "Snow-Bound" which describes a family sitting about the fire in the evening. Then write a description of the scene.

109. Write a letter to your sister, describing a harvest scene from memory or imagination or both.

110. Describe some mill or factory which you have visited.

111. Write a description of a picture which you find in a magazine.

112. If you live in the country, describe the arrival of the mail at the post-office. If you live in the city, describe a fire-engine house.

113. Describe the country when it is parched with drought. In preparation, note the effect of drought in different places and upon different objects.

114. Write a description of the same country after a refreshing rain.

115. Write a description of a snowball contest in the school-yard.

116. Write a description of some person whom you have seen, but who is not known to the class. Call attention to character as well as to appearance.

117. Imagine that you are waked in the night by a fire in the neighborhood. Write a letter to a friend, describing the fire. Tell what you did, and what you saw. Describe the most exciting moment.

118. Write a descriptive letter from Paris; Edinburgh; Melbourne; St. Petersburg; Hongkong; Honolulu; Rome; Stockholm; Calcutta; San Francisco; Sitka; Galveston; Havana; New Orleans; Tokio; Liverpool; Florence; Genoa; Panama; Valparaiso; Quebec; Milwaukee; Los Angeles.

SECTION 119.

BUSINESS LETTERS.

Business letters should be very carefully written, for matters of importance depend upon them. They should be clear, definite, free from unnecessary details, and always courteously expressed. They are usually filed for future reference, and are therefore more permanent than friendly letters as well as more formal. A business letter is naturally more conventional and restrained than a friendly letter, and shows less of the writer's individual style.

The following are examples of **business letters.**

I.

[A business letter, ordering books.]

OAKVIEW SCHOOL,
SYRACUSE, N.Y.,
Sept. 11, 1906.

MESSRS. ABBOT, CARNES & Co.,
21 Astor Place,
New York City.

GENTLEMEN:

Please send me, by express, C. O. D., fifty (50) copies of Stuart's "Note Books," No. 3.

We need the books at once, for we have just discovered that our supply is exhausted.

Very truly yours,
MARSHALL T. BROWN.

II.

[A business letter, applying for a position.]

HANOVER, MASS.,
March 23, 1907.

MR. SETH STORY,
Whitman, Mass.

MY DEAR SIR,

I have just learned that you have advertised for a boy to serve as general assistant in your store, and I am writing to apply for the position.

I graduated last June from the Hanover High School, and since then I have been employed in the factory of L. M. Smith & Co., in this town. Before my graduation, I worked in a store during my vacations and on Saturdays. I am sixteen years old, and am strong and well. The Rev. A. E. Brown, of Hanover, says that he will recommend me.

If you will consider my application, I shall be glad to call at your store whenever you wish to see me.

Very truly yours,
JOHN W. MARDEN.

In each of these letters, observe that the writer is sending a definite message on a matter of business. Hence he confines himself to the point, and inserts nothing except what he thinks it is necessary for his correspondent to learn. Items of general news or subjects of merely personal concern, such as are appropriate in friendly letters, have no place in business communications.

SECTIONS 120–129.

Refer back to the rules for letter-writing on pages 349–352, and use the appropriate forms in writing the letters which are required in the following exercises.

120. Write a note to the principal of your school, explaining your absence from a required examination. Express your regret, and ask whether you may be allowed to take the examination at another time.

121. You wish to find work to do during the vacation. Write to Mr. James S. Brown, a farmer who lives near your town, and who knows you, asking him if he will employ you. Tell him why you wish to earn money.

122. Your class is arranging a sleigh-ride and you are the business agent. Write the letters which will be necessary: — first, to secure the principal's consent; second, to hire the horses, sleigh, and driver, and to determine the route. Be sure that no necessary detail is omitted. Make an outline for each letter.

123. You wish to sell your sled, and have learned that Mr. Albert Ambrose wishes to buy one for his son. Write to him, describing your sled, naming your price, and asking him if he wishes to purchase it.

124. The boys of your school wish to use a certain vacant lot as a playground. They think it could be used for skating in winter, at slight expense. Write to the owner, describing the place, and asking him on what terms it may be hired.

125. Write the owner's reply, expressing his pleasure in the plan, and freely granting the use of the lot, provided the neighbors are courteously treated by the boys.

126. Write a letter to the Secretary of the Woman's Club in your town, asking if your class may present designs for a poster to be used in advertising their Christmas fair.

127. You will leave school next June, and must find some work to do. Write to a merchant in your town, and ask for employment. State your qualifications, and your desires. Be sure to enclose a stamp.

128. You have carelessly broken a window in a vacant house. Write to the owner, explaining the accident, apologize, and offer payment.

129. Apply for a position in a library, and ask for a personal interview with the librarian.

SECTIONS 130–136.

THE BEGINNING OF A BUSINESS LETTER.

The first sentence of a business letter often introduces the writer and his business to the person to whom the letter is addressed. Thus, one might say, "Having read in the 'Herald' your advertisement for a clerk, I am writing to apply," etc., or "The Senior Class of the Denver High School is planning a sleigh-ride, and I am writing to learn your terms for," etc. If this first sentence clearly introduces the subject, the reader knows at the outset what the letter means; otherwise he may be confused. A mere order or direction (like No. 1 on page 358) may omit the introduction. In a continued correspondence a letter usually begins with an acknowledgment of the receipt of the letter to which the writer is replying.

131. Review the exercises in Sections 120–129, and compose appropriate introductory sentences when they are necessary.

Write the opening sentence for each letter described in the following list: —

132. Mr. Jones, merchant, recommends his clerk, Abel Perkins, to a merchant in a neighboring city, where Abel is to live.

133. Miss Mary Altdorf writes to the postmaster in a country town to learn the names of summer boarding houses in the vicinity.

134. A boy who desires occupation during the holidays writes to the proprietor of a large store.

135. Your class desire to visit a mill in a manufacturing town, and you write to get the owner's permission.

136. You wish to engage a dressmaker, and write making inquiries as to her terms and engagements.

SECTIONS 137–139.

THE ENDING OF A BUSINESS LETTER.

Though no words should be wasted in a letter of business, the writer should always remember that courtesy is never thrown away. An abrupt ending may seem sharp and discourteous, even when no offence is intended. Take pains to close your letter with a thoughtful phrase or sentence which shows your consideration for the reader. Thus, in your letter to the school principal (p. 359) you may say, "Thanking you for your attention to the matter, I am, Yours sincerely"; or, when you apply for a letter of recommendation, you may say, "I am asking you to add to the many kindnesses which you have already shown me."

Here, again, a brief order needs no such addition; it ends merely with the formal phrase and signature (see No. 1, p. 358). Many business men, however, insist upon the polite wording of the simplest letter. Instead of "Please reply at once," you may say, "I shall appreciate a reply at your early convenience," or "A reply at your early convenience will oblige."

138. Review the exercises in Sections 120–129, and compose appropriate sentences or phrases with which to close the letters.

139. Make appropriate phrases or sentences for ending the letters described in Sections 132–136.

SECTIONS 140–142.

THE STUDY OF WORDS.

There are several ways in which you may increase your knowledge of language and learn to use new words. If you attend carefully to the unfamiliar words which you meet with in your reading, — repeating, perhaps, the sentences in which they occur, — you will make them your own. If you are not sure what they mean, you should turn to the dictionary. As soon as you have settled the meaning, take pains to use the word until it becomes fixed in your vocabulary. Use it in written as well as in oral composition. You will be helped by making lists of such words, and by reading over the lists frequently, until the sound and the form of each word become familiar. Then invent sentences in which the word seems to you to be properly used. A little attention will make your vocabulary grow rapidly.

141. Write words which would naturally be used in describing your desk, your schoolhouse, an apple, an orange, a locomotive, a boat, a book, a house, a bridge, a church.

142. Turn to a page in your geography or history, and make a list of the words which you are not accustomed to use in conversation. Use ten of these words in written sentences.

SECTION 143.

Select from the following sentences ten words which attract your attention, and use them in appropriate sentences of your own: —

1. A pebble may stop a log; a tree branch may turn an avalanche.

2. A local tradition says that two hundred horses and fifteen hundred men were lost in the charge.

3. Along the shore of the mournful and misty Atlantic linger a few Acadian peasants.

4. In the furrowed land the toilsome and patient oxen stand.

5. They were gathered together from all parts of the great, free, enlightened, and prosperous empire.

6. The maintenance of this host involved a heavy expenditure.

7. The cynic is the human owl, vigilant in darkness and blind to light.

8. There remains to us a great duty of defence and preservation.

9. Now the Storm-blast came, and he was tyrannous and strong.

10. A chicken is beautiful and round and full of cunning ways, but he has no resources for an emergency.

11. Driven by the persecution of centuries from the Old World, she had come to seek shelter in the New.

SECTION 144.

SYNONYMS.

The English language is rich in **synonyms,** that is, in different words which express the same or nearly the same idea. Thus, *angry, irritated, vexed, wrathful, infuriated,* are synonyms. Their sense is in general the same, although they do not all convey the same shade of meaning. A knowledge of synonyms and of their differences in sense is of great importance in the expression of thought. It enables us to speak with greater clearness and accuracy, and gives variety to our sentences.

Look in your dictionary and find one or more synonyms for the following words: — *nation, liberty, happy, proud, strong, struggle, weak, fear.* Use each synonym in a sentence. If your sentence does not make clear the exact meaning of the synonym, show how its meaning differs from the others which you have selected. Refer to your dictionary whenever you are in doubt.

SECTION 145.

Find a synonym for each word in the following exercises. Then use both words in sentences, showing the difference in meaning.

1. Abbreviate, error, omit, destroy, get.
2. Speech, combine, throw, answer, careless.
3. Cruel, kind, trouble, inquiry, upon.
4. Pardon, toil, destine, seldom, useless.
5. Instruction, energy, recollect, saunter, progress.
6. Confess, affectionate, suppose, regard, join.
7. Accident, purpose, remain, return, absolute.
8. Mistake, follow, several, passive, conquer.
9. Proud, impertinent, discourse, journey, garments.*

SECTION 146.

Study the following description; then try to rewrite it from memory.

Compare your description with the original.

SUNSET.

(From "The Lady of the Lake.")

The western waves of ebbing day
Roll'd o'er the glen their level way;
Each purple peak, each flinty spire,
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravines below,
Where twined the path, in shadow hid,
Round many a rocky pyramid,
Shooting abruptly from the dell
Its thunder-splinter'd pinnacle.

* For other exercises, see p. 401. For antonyms, see p. 402.

Aloft, the ash and warrior oak
Cast anchor in the rifted rock;
And, higher yet, the pine tree hung
His shatter'd trunk, and frequent flung,
Where seem'd the cliffs to meet on high,
His boughs athwart the narrow'd sky.
Highest of all, where white peaks glanced,
Where glist'ning streamers waved and danced,
The wanderer's eye could barely view
The summer heaven's delicious blue;
So wondrous wild, the whole might seem
The scenery of a fairy dream.

SCOTT.

TO THE TEACHER. — Further study of this kind should be encouraged. The pupils may be directed to suitable passages in their reading-books or advised to bring to school similar descriptions which they may find at home.

SECTION 147.

Study the following characterization. Tell in prose the meaning of each stanza.

THE CHARACTER OF A HAPPY LIFE.

How happy is he born and taught
That serveth not another's will;
Whose armor is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are;
Whose soul is still prepared for death —
Untied unto the world by care
Of public fame or private breath;

Who envies none that chance doth raise,
Nor vice; hath never understood
How deepest wounds are given by praise,
Nor rules of state, but rules of good;

Who hath his life from rumors freed;
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;

Who God doth late and early pray
More of his grace than gifts to lend,
And entertains the harmless day
With a religious book or friend.

This man is freed from servile bands
Of hope to rise or fear to fall:
Lord of himself, though not of lands,
And, having nothing, yet hath all.

SIR HENRY WOTTON.

SECTION 148.

FIGURATIVE EXPRESSIONS.

The language of poetry differs from the language of prose in many respects. One important difference comes from its greater use of what are called **figurative expressions.**

Suppose you say, "John ran *fast.*" This is a plain, matter-of-fact statement, or, in other words, it expresses the fact **literally.** Suppose, however, you say, "John ran *like the wind,*" or "The boy sped *like an arrow from the bow.*" You have expressed the same fact, — "John ran fast," but you have expressed it in a very different way. You have called up in the hearer's mind a picture (or "figure") which illustrates your meaning and makes it more vivid than the plain, matter-of-fact statement could do. In other words, you have used a **figurative expression** (or **figure of speech**).

Figurative expressions are common in prose as well as in poetry, for they are natural to all men; but the poets use them more frequently and in greater variety.

Which of the following expressions are **literal**, and which are **figurative**?

1. *a.* He was kind to every one.
   b. The loving-kindness of the wayside well.
2. *a.* You can depend upon John.
   b. He is true as steel.
3. *a.* The day is done; it is night.
   b. The day is done, and the darkness
   Falls from the wings of Night,
   As a feather is wafted downward
   From an eagle in his flight. — LONGFELLOW.
4. *a.* It is snowing.
   b. Out of the bosom of the Air,
   Out of the cloud-folds of her garments shaken,
   Over the woodlands brown and bare,
   Over the harvest-fields forsaken,
   Silent, and soft, and slow,
   Descends the snow. — LONGFELLOW.

SECTION 149.

Study the following extracts. Read them carefully to get the thought, and weigh each word, to learn how it helps to express the thought. Then note especially such words as you would not use in ordinary conversation or in plain description. Compare them with synonyms (or with phrases of similar meaning) and try to discover how they add to the beauty or the clearness of the expression.*

1. The cataracts blow their trumpets from the steep.
   WORDSWORTH.
2. The quiet August noon has come;
   A slumberous silence fills the sky;
   The fields are still, the woods are dumb,
   In glassy sleep the waters lie. — BRYANT.

*The exercises may be varied by using some of the poems which the pupils are required to commit to memory.

3. It is a very fine old place, of red brick, softened by a pale, powdery lichen, which has dispersed itself with a happy irregularity, so as to bring the red brick into terms of friendly companionship with the limestone ornaments surrounding the three gables, the windows, and the door-place. — GEORGE ELIOT.

4. Day, panting with heat, and laden with a thousand cares, toils onward like a beast of burden; but Night, calm, silent, holy Night, is a ministering angel that cools with its dewy breath the toil-heated brow, and, like the Roman sisterhood, stoops down to bathe the pilgrim's feet. — LONGFELLOW.

5. Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost-line back with tropic heat. — WHITTIER.

6. O Winter! ruler of the inverted year,
Thy scattered hair with sleet like ashes filled,
Thy breath congealed upon thy lips, thy cheeks
Fringed with a beard made white with other snows
Than those of age, thy forehead wrapt in clouds,
A leafless branch thy sceptre, and thy throne
A sliding car, indebted to no wheels,
But urged by storms along its slippery way, —
I love thee, all unlovely as thou seemest,
And dreaded as thou art. — COWPER.

SECTIONS 150-152.

150. Read "Under the Old Elm," by Lowell, following the directions in Section 149.

151. Bring to the class two examples of description in which figurative or poetic expressions occur.

152. Find ten proverbs which are figuratively or poetically expressed (for example, "A rolling stone gathers no moss"). Give the meaning of each proverb in plain language, without figures of speech, and note what is lost.

Part Two.

SECTION 153.

NARRATION, OR STORY-TELLING.

Stories, long or short, in prose or verse, form a large and delightful part of literature. To **read good stories** is, as we all know, an agreeable way of passing the time. But that is not all. It broadens our knowledge of men and things; it deepens our understanding of character; it makes life mean more to us. In other words, it enlightens and educates us.

Writing stories is also a useful exercise, even if the stories are not very remarkable. It gives training in composition, and it also makes us more attentive to what is going on in the world, and helps us to see the meaning of our own experiences. Besides, it enables us to appreciate better the stories which we read, and so assists us in our study of literature.

You have already written a good many stories, — some of them based on your reading, others drawn from the storehouse of your own experiences and memories. Thus you have been practising **narration,** — for **narration is merely the art of telling a story well.**

Perhaps the easiest form of narration for all of us is that in which we recite our own experiences. Some of us record each day's events in the form of a diary; others, away from home, write journal letters, — another form of the diary; while a few persons, whose lives are uncommonly eventful or useful, write the entire story of their experiences in the form of an autobiography.

With the help of the following exercises, you may practise such simple narration. Remember that your story should be arranged in the **natural order of the events.**

SECTIONS 154–167.

154. Write in their order, in the form of a diary, the events of to-day. Emphasize the things which have been of greatest interest to you.

155. Imagine that your mother has gone away to make a long visit and that the children of the family are by turns writing her a diary-letter. Write such a letter to cover a week's time.

156. Mary Allis, a student in your class, was ill and obliged to be absent from school for a month. Write the diary of a week after she had begun to recover and to receive messages and visits from friends.

157. You spent a month last summer on a farm in the country. Write a diary, describing the principal events of one week.

158. Imagine that you have necessarily left school and have been employed in a mill. Write a diary, giving the experiences of the first week in your new surroundings with the unfamiliar tasks.

159. You have just come to live in a new town and are attending a new school. Write a diary, describing your experiences during the first week of school.

160. You have made a journey from your own home to a town in a neighboring state. You were absent from home a week. Write a diary, relating the important events of the week.

161. Imagine a home in the city, with a family including father, mother, grandmother, a boy of fourteen, and a girl of twelve. Write the boy's diary, describing the events of one week in the winter.

162. Write the grandmother's diary for the same week.

163. Write a diary which shall describe the events of Christmas week in a certain family. Determine what the conditions of the family are, where they live, what the events of the week shall include, and select the individual who is to write the diary. Be sure that the incidents are presented from his point of view.

164. You are away at school. Write a letter to your mother, describing the events of one day. You will remember that she is interested chiefly in matters that concern you.

165. Your father and mother are travelling in Europe, while your older sister takes care of the family at home. Write a letter, describing the events of one week, and expressing interest in the journey which your parents are taking.

166. You have lived all your life in Vermont. Your father contemplates moving to California and visits Los Angeles to determine whether he will settle there. Write the letter in which he describes California and says he has decided to move the family before winter.

167. Reply to the letter in the preceding exercise.

SECTION 168.

Study the following brief anecdote; make an outline; then rewrite the story from memory.

Compare your narrative with the original.

THE WHISTLE.

When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children, and, being charmed with the sound of a whistle that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my whistle, but disturbing all the family.

My brothers and sisters and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure.

This, however, was afterwards of use to me, the impression continuing in my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, "Don't give too much for the whistle!" and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who "gave too much for the whistle." — FRANKLIN.

What is the meaning of the last paragraph of the story?

SECTION 169.

ACTION AND ARRANGEMENT IN NARRATION.

The most necessary thing in narration is **action** and **movement.** If there is no action, — that is, if nothing *happens*, if nothing is *done*, — there is, of course, no story.

But it is not enough for a story to have **incidents**: the incidents must have some **connection** with each other, and must be arranged in some kind of **order.** Otherwise the story will not, as we say, "hang together," and nobody will be able to follow it.

Turn to Franklin's anecdote of "The Whistle" (p. 371). You observe that the incidents all have something to do with each other, — they are all connected, and you could not omit one of them without injuring the story. Compare your own "reproduction" with the original, and see if you have left out anything.

You also note that the incidents in "The Whistle" are **properly arranged.** They come in the order in which they actually occurred. This **order of time** is the natural arrangement in narration, and should always be followed unless there is a particular reason for departing from it. We have all heard stories told in which the narrator forgot to mention some incident in its proper place, and had to go back and put it in. This is very confusing, and, if it happens often, it makes the story tedious and hard to understand. In narration, therefore, you should make up your mind just what incidents you mean to bring in, and then you should take care to tell them in their natural order.

SECTION 170.

Study the following narrative, observing both the **connection of the incidents** and their **arrangement.** Note also the division into paragraphs.

CONSCIENCE.

When a little boy in my fourth year, one fine day in spring my father led me by the hand to a distant part of the farm, — but soon sent me home alone.

On the way I had to pass a little "pond-hole" then spreading its waters wide. A rhodora in full bloom — a rare flower in my neighborhood — attracted my attention and drew me to the spot.

I saw a little spotted tortoise sunning himself in the shallow water at the foot of the flaming shrub. I lifted the stick I had in my hand, to strike the harmless turtle; for, though I had never killed any creature, I had seen other boys destroy birds, squirrels, and the like, out of sport, and I felt a disposition to follow their example.

But all at once something checked my little arm, and a voice within me said, clear and loud, "It is wrong!"

I held my uplifted stick in wonder at the new emotion, — the consciousness of an inward check upon my actions, — till the tortoise and rhodora both vanished from my sight.

I hastened home and told the tale to my mother, asking what it was that told me it was wrong. She wiped a tear from her eye and, taking me in her arms, said, "Some men call it conscience, but I prefer to call it the voice of God in the soul of man.

"If you listen to it, and obey it, then it will speak clearer and clearer, and always guide you right. But if you turn a deaf ear and disobey it, it will fade out little by little, and leave you all in the dark and without a guide. Your life depends upon heeding this little voice."

I went off to wonder and to think it over in my poor childish way. But I am sure no other event in my life has made so deep and lasting an impression on me. — PARKER.

SECTION 171.

Make an outline of the story which is told in the following poem. Then write the story in prose, using your outline.

OPPORTUNITY.

By Edward Rowland Sill.

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.

A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears — but this
Blunt thing —!" he snapped and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it; and with battle shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

SECTION 172.

Read the following anecdote; then write it as you would tell it to a friend.

THE CAPTIVE DOVE.

I remember that, when I was a child, the fowlers used to bring to our house, towards autumn, beautiful ring-doves, all stained with blood. Those that were still alive they gave to me, and I took care

of them with the love and the passionate tenderness of a mother for her children. Some of them I succeeded in curing. As they recovered their strength, they grew sadder and sadder, and refused the green beans which they ate eagerly out of my hand while they were sick. As soon as they could spread their wings, they fluttered about the cage and dashed themselves against the bars. They would have died of exhaustion and grief if I had not set them at liberty. So I was accustomed — selfish child though I was — to sacrifice the pleasure of possession to the pleasure of generosity. It was a day of keen emotion, of triumphant joy, and of uncontrollable regret when I took one of my doves to the window. I gave it a thousand kisses. I besought it to remember me and to come back and feed on the tender beans that grew in my garden. Then I opened my hand, but closed it again instantly, to hold my little friend. I continued to kiss it with a swelling heart and eyes full of tears. At last, after long hesitation and many vain efforts, I put it on the window-sill. It remained motionless for a time, — amazed, almost terrified at its own good fortune. Then it flew away, with a little cry of joy which pierced me to the heart. For a good while I followed it with my eyes; and, when it had disappeared behind the mountain ash-trees of the garden, I wept bitterly, and worried my mother for a whole day by looking ill and dispirited. — GEORGE SAND.

SECTION 173.

THE POINT OF A STORY.

Every story, however simple, should have some **point**; otherwise there is no reason for telling it. Further, the point should be **clearly brought out,** so that no intelligent person can have any excuse for missing it. If this is not done, we must expect to hear such remarks as "What is the *point?*" or "I don't see the *point,*" when our story is finished. Many a good story is spoiled by the narrator's failure to bring out the point.

What is the point of "The Whistle" (p. 371)? of "Conscience" (p. 373)? of "Opportunity" (p. 374)? of "The Captive Dove" (p. 374)? of the selection from "Tom Brown's School Days" (p. 377)?

To the Teacher. — It may be necessary, now or hereafter, to warn the pupils that they must not always expect to find the point of a story so clearly and emphatically brought out as in the examples. If, for instance, the purpose of a story is merely to delineate character by means of action, then the character itself is the point, and we may look in vain for climax and resolution. At this stage of the pupil's training, however, the narratives selected for study should be mainly such as reveal their structure and their point without much searching.

SECTION 174.

SELECTION OF DETAILS IN NARRATION.

No story can *tell everything* that was said and done. In keeping a diary, you record only the special events that are worth remembering, and these enable you to call to mind what happened on any particular day. So, in telling a story, you must pick out **certain incidents** which stand out in your mind, and pass over in silence a great many details which are not worth mentioning or which the hearer or reader can supply for himself.

Suppose, for example, you wish to tell about a runaway accident that you saw on your way to school. You begin, perhaps, with the words, "As I was walking to school this morning." You do not tell at what time you got up, or what you had for breakfast, or what books you were carrying when you left the house, or what streets you walked through before you saw the runaway horse. On the other hand, you may need to mention some of these details if they have anything to do with the main point of the story. If, for instance, you were rather late in starting for school, and first saw the horse when you were crossing some street in a hurry, and came near being knocked down by

him, — then the facts that you overslept, and had to hasten through your breakfast, and run most of the way to school would be **significant details.**

In narration, then, it is necessary to decide what to put in and what to leave out, — in other words, to **select one's material.**

SECTION 175.

Read this selection from "Tom Brown's School Days," and observe the details which are noted. How does each help the story or the picture?

Tom tumbled out of bed at the summons of Boots, and proceeded rapidly to wash and dress himself. At ten minutes to three he was down in the coffee-room in his stockings, carrying his hat-box, coat, and comforter in his hand; and there he found his father nursing a bright fire, and a cup of hot coffee and a hard biscuit on the table.

"Now then, Tom, give us your things here, and drink this; there 's nothing like starting warm, old fellow."

Tom addressed himself to the coffee, and prattled away while he worked himself into his shoes and his great-coat, well warmed through, — a Petersham coat with velvet collar, made tight, after the abominable fashion of those days. And just as he is swallowing his last mouthful, winding his comforter round his throat, and tucking the ends into the breast of his coat, the horn sounds, Boots looks in and says, "Tally-ho, sir"; and they hear the ring and the rattle of the four fast trotters and the town-made drag, as it dashes up to the Peacock.

"Anything for us, Bob?" says the burly guard, dropping down from behind, and slapping himself across the chest.

"Young genl'm'n, Rugby; three parcels, Leicester; hamper o' game, Rugby," answers Ostler.

"Tell young gent to look alive," says Guard, opening the hind-boot and shooting in the parcels after examining them by the lamps. "Here, shove the portmanteau up atop — I 'll fasten him presently. Now then, sir, jump up behind."

"Good-bye, father, — my love at home." A last shake of the hand. Up goes Tom, the guard catching his hat-box and holding on with one hand, while with the other he claps the horn to his mouth. Toot, toot, toot! the ostlers let go their heads, the four bays plunge at the collar, and away goes the Tally-ho into the darkness, forty-five seconds from the time they pulled up; Ostler, Boots, and the Squire stand looking after them under the Peacock lamp.

"Sharp work!" says the Squire, and goes in again to his bed, the coach being well out of sight and hearing.

Tom stands up on the coach and looks back at his father's figure as long as he can see it, and then, the guard having disposed of his luggage, comes to an anchor, and finishes his buttonings and other preparations for facing the three hours before dawn, — no joke for those who minded cold, on a fast coach in November, in the reign of his late majesty. — THOMAS HUGHES.

SECTION 176.

Tell the story of a sleigh-ride, which took place on a very cold moonlight evening. Include such details as will emphasize the cold. Use the following outline: —

1. The purpose of the ride.
2. The members of the party.
3. The meeting place.
4. The preparation.
5. The ride.
6. The accident.
7. The recovery.
8. The return.

SECTION 177.

Tell the story of a fire, using the following outline: —

1. The alarm: midnight, winter, bitter cold; bells, whistles, cries of fire.
2. The scene: crimson sky, schoolhouse in the midst of the Common ablaze, crowd of people, dense smoke, engines.

3. Boy, unobserved till too late, climbs in at window to save his books. Appears at window; is overcome with smoke and heat; falls back.
4. Rescue of boy.
5. Falling of roof: spectacle.

SECTION 178.

CLIMAX AND RESOLUTION.

We have seen that the incidents in a story should be properly arranged, — usually in the order of time. Now if the story is a good one, — if it is worth telling at all, — it will grow more and more interesting as it goes on, until it reaches the most interesting incident of all, — and then it should come to an end without unnecessary delay, so that the hearer's or reader's interest shall not have time to cool. In other words, a story should follow the principle of the **climax.**

Climax is a word taken into our language from the Greek, and meant originally "ladder." You will easily see why it is applied to the arrangement of incidents in a story in which the reader's interest is always *rising.*

In this book, the term **climax** will be used to denote the most interesting point or incident in a narrative.*

Thus, in "The Whistle" (p. 371), the climax is the child's bursting into tears when he realizes how foolish he has been. In the extract from "Tom Brown" (p. 378), it is the departure of the coach. In "Conscience" (p. 373), it is the boy's question, "What was the voice?" and his mother's answer, "It was the voice of God."

* The term *climax* applies in strictness to the **whole series** arranged in what may be called "the ascending order." Its employment to denote the "highest point" or "acme" of the series is, however, established in English by continuous usage extending over more than a hundred years.

SECTION 179.

Read "The Skeleton in Armor."

Make a list of the main incidents.

How do they illustrate the principle of **action**?

How are the incidents arranged? Observe how they rise in interest.

What is the **climax** or highest point of the action?

SECTION 180.

Study one or more of the poems in the following list according to the plan in Section 179: —

"Skipper Ireson's Ride," by Whittier.
"An Incident of the French Camp," by Browning.
"Horatius at the Bridge," by Macaulay.
"The Stag Hunt," from Scott's "Lady of the Lake."
"Lord Ullin's Daughter," by Campbell.
"Bonny Dundee," by Scott.
"Sennacherib," by Byron.
"Sir Patrick Spens."
"Napoleon and the British Sailor," by Campbell.
"The Wreck of the Hesperus," by Longfellow.
"Hiawatha's Fishing," by Longfellow.
"Rhœcus," by Lowell.
"Paul Revere's Ride," by Longfellow.

SECTION 181.

Tell briefly, in your own words, the story of "The Skeleton in Armor," taking care to bring out the climax forcibly. Then write the story.

Reproduce in the same way, —first orally, then in writing, — the other poems in the list (Section 180).

SECTION 182.

THE CONCLUSION IN NARRATION. I.

Read the following anecdote: —

Four-year-old Robbie had been ill for a fortnight. Getting better, he went about his play as usual, but his little hands were limp and weak. He dropped his playthings, came to his mother's chair, and, leaning against her side, said wearily, "Take me up, mamma! I feel just like a broken toy."

The story ends, you notice, with the **point** for the sake of which it is told. In other words, it ends when the **climax** is reached. This is usually the best way to bring a short anecdote to a close, for, when the point has been properly brought out, there is nothing more to be said, and any further talk would weaken the effect.

Find some anecdote or short story that ends with the point or climax, and be prepared to tell it orally. Make the point clear, and stop when the climax is reached.

To THE TEACHER. — This exercise may be extended and varied by letting each pupil write out the story told by some other member of the class.

SECTION 183.

Write some story of your own experience which may properly end with the climax.

SECTION 184.

THE CONCLUSION IN NARRATION. II.

As we have seen in Section 182, a story often ends at the climax. Frequently, however, especially in stories of some length, such an ending would leave the story unfinished.

Suppose you were telling about a boating adventure of four boys. The boat was upset. Three of the party, not knowing how to swim, clung to the boat and waited for help. The fourth tried to swim ashore, but his strength gave out and he sank. Just then a man who was felling trees in the woods near by and who had heard cries for help, came running down to the shore. He plunged in and rescued the drowning boy. — This rescue might well be the climax of the narrative. But you certainly would be expected to tell how the rest of the party reached the shore, and to give such other information as would bring the whole adventure to a satisfactory end. Thus your story would continue, beyond the climax, until you had provided answers to any reasonable questions that your readers might ask.

That part of the story which follows the climax and clears up whatever is left to be told is sometimes called the resolution.

SECTION 185.

Write a story, in the first person, telling of an adventure similar to that described in Section 184. Take particular pains with the concluding paragraph. See that it contains everything that is necessary, but do not make it too long.

Above all things, do not end your story with a commonplace moral or a bit of "fine writing." The conclusion ought to seem natural, not artificial. It should not look as if it were "tacked on" for the mere purpose of "saying something at the end." If you cannot think of a "good ending," the reason may be that you have really finished already.

SECTION 186.

Examine the conclusion in "The Whistle" (p. 371). You will notice that it explains why the story was told.

Write a short story from your own experience, — real or imaginary, — illustrating how one may "give too much for the whistle." Try to bring out the moral without explaining it.

SECTION 187.

Study the poems mentioned in Section 180, with reference to climax and conclusion.

SECTION 188.

THE INTRODUCTION IN NARRATION. I.

A short story often begins with an **introductory paragraph** naming and describing the characters, telling where the scene is laid, or giving some other information which the reader needs. In some cases the introduction is intended chiefly to arrest the reader's attention or to rouse his curiosity.

In "The English Lark" (p. 326), for example, the first paragraph describes the scene and tells why the miners have come together.

In Longfellow's "Wreck of the Hesperus," the introduction consists of two stanzas. The first informs us that the story concerns a schooner named "Hesperus," and adds that the skipper had taken his daughter with him on the voyage; the second describes the daughter. The tale of the wreck begins with the third stanza.

The introduction should not be too long, or it will be likely to discourage the reader, who usually wants to get at the story itself without unnecessary delay. There is only one general rule: **the shorter the story, the shorter the introduction.** A brief and simple anecdote may need none at all, or not more than a single sentence. You must decide for yourself, in each case, whether your story needs an introduction or not, and, if it does need one, what it shall contain.

It is sometimes a good plan to write your story with an introduction, and then, when you have finished, to consider whether the introduction is of any use. If you find — as

you often will — that several things which you have put into it are made perfectly plain, without it, in the later course of the narrative, you will have no doubt that the introduction ought to be cut down. And perhaps you will discover, when you have thus reduced it to its lowest terms, that what is left can also be brought into the body of the story, so that the introduction may disappear altogether. On the other hand, if the introduction seems to contain facts that are necessary to a full understanding of the story, you may take that as proof that it is needed, particularly if it is interesting in itself.

SECTION 189.

Study the following poems with reference to the introduction: —

"Paul Revere's Ride," by Longfellow.
"In School Days," by Whittier.
"Lucy Gray," by Wordsworth.
"The Pied Piper of Hamelin," by Browning.

SECTIONS 190–193.

Write a brief introduction for one of the stories in the following list: —

(1) A Day's Mountain-Climbing; (2) How the Old Horse Saved his Master's Life; (3) A Fire in the Schoolhouse; (4) A Bad Bargain; (5) An Adventure in the Woods; (6) Mary's First Visit to the City; (7) Mary's Day at the Farm; (8) A Stray Dog; (9) An Encounter with a Tramp; (10) How Jack Flagged the Train.

Give your introduction to one of your classmates and let him write down, in proper order, brief titles for the incidents of the story.

191. Write the story according to the plan suggested by your classmate.

192. Study the introduction according to the directions in Section 188, and see if you can cut it down.

193. Rewrite the story so as to bring into the body of it everything of importance that you had put into the introduction.

SECTION 194.

THE INTRODUCTION IN NARRATION. II.

A narrative often begins, so to speak, in the middle. The first sentences may introduce us to the characters in action or in the midst of an exciting conversation.

In such cases the explanatory matter, — if it is not included in the conversation, — is given later, when the opening scene has been concluded.

Thus, in Shakspere's "Julius Cæsar," the first scene shows us the Roman workmen making riotous holiday, and the magistrates rebuking them. It is not until the second scene that we learn the real subject of the drama, — the plot against Cæsar and its results.

Find some tale or drama which begins with action or conversation, and show at what point the explanatory matter is brought in.

SECTION 195.

Frame simple rules for narration. Such rules should include the following subjects: — action, selection of incidents, arrangement of incidents, point or climax.

To the Teacher. — As in the case of description, these rules should be formulated by the pupils after reviewing the sections which set forth the principles involved (see Sections 169, 170, 178, 182, 184, 188, 194). Compare the Note to the Teacher in Section 51.

SECTION 196.

Write a brief composition on the proper way to tell a story ("The Principles of Narration").

SECTIONS 197–206.

BUSINESS LETTERS.

Refer back to what has been said of letter-writing on pages 349–359. Then write the letters described below, taking care to make them businesslike and to observe the proper forms.

197. "The Evanston Gazette" is a weekly paper printed in your town. Write to the publisher, asking him to send the paper for one year to your friend, John S. Stewart, Aberdeen, Colorado. Enclose a check for two dollars in payment (see p. 409).

198. Write to Mr. John S. Swift, head of the publishing house of Swift Brothers, Toledo, Ohio, asking him for a position in his employ. Tell him what you can do and what you prefer to do.

199. Write to a farmer in a country town not far from your home, asking him to send you, by express, twenty-five pounds of good butter.

200. There is a mistake in a bill which you have just received from your coal dealer. Write to him, calling his attention to the mistake and asking to have the bill corrected.

201. Write a letter to your teacher, telling her that you are suddenly compelled to leave school without completing your course. Ask for a letter of recommendation to help you in securing employment.

202. Write a letter to the Superintendent of Schools in your town, asking him to be present at a gymnastic exhibition.

203. Write to Messrs. Houghton, Mifflin & Co., Boston, asking them to send you by express a copy of "Virginia and her Neighbors," by John Fiske.

204. Write a letter of recommendation for a boy who has been in your service. Assume that you are at the head of a bank or of a large business house.

205. Write to the agent of a steamship company, asking for information about the steamships of his line, — the time of sailing, the cost of passage, the nature of the accommodations, etc.

206. Write to the Chairman of the Civil Service Commission in some large city, asking him to tell you when the next examination will occur and to send you a circular of information regarding it.

SECTION 207.

BUSINESS TRANSACTIONS.

A business transaction may require much correspondence before its details are settled. There are usually preliminary inquiries, definite propositions, an agreement, and the performance of the agreement. All these "items" require letter-writing.

Mr. John T. King desires to send his twelve-year old son to a summer camp for boys. He corresponds with Mr. Elmer E. Ellsworth, 25 Cudworth St., Albany, New York, in regard to the matter. Write the necessary letters.

1. Mr. King makes preliminary inquiries.

2. Mr. Ellsworth replies, sending a circular and answering Mr. King's questions. He asks for a description of the boy, and a definite statement of the father's purpose in sending him to the camp.

3. Mr. King replies, and makes inquiries as to the acquaintances his son may make in camp.

4. Mr. Ellsworth replies.

5. Mr. King engages a place for his boy.

6. Bill rendered by Mr. Ellsworth at the end of the session.*

7. Check sent by Mr. King in payment of Mr. Ellsworth's bill.

8. Letter from Mr. King to Mr. Ellsworth, expressing his appreciation of the treatment his boy has received, and his cordial approval of the camp.

* For business forms, see pp. 408–410.

SECTION 208.

Mr. John Smith is the teacher of history in the Oakview School. There are eighteen pupils in his class and he wishes to secure for them copies of Green's "Short History of the English People." It is necessary for him to learn the cost of the books; whether a discount will be allowed to his class; how and when the books can be delivered.

1. Write a letter, asking the publishers to send a sample copy of the book to show to the class.
2. Write the publisher's reply which accompanies the book.
3. Write the order for eighteen copies, asking to have the books sent by express.
4. Make out the bill which should accompany the books.
5. Write a letter, announcing the safe arrival of the books and enclosing a check in payment.

SECTIONS 209–219.

TELEGRAMS.

Important messages requiring haste are frequently transmitted by telegraph. This means of communication is very commonly employed by business men. The composition of **telegrams** is, therefore, an essential part of a business training.

A telegram should be brief and definite. The cost of the telegram is proportioned to the distance. Ten words are allowed for a given rate, and every additional word means additional cost. It is therefore necessary to limit the cost of the telegram by writing as concisely as possible.

To the Teacher. — Practice in writing telegrams is valuable in developing power of discrimination as well as conciseness. Pupils should be taught to select the essential points of a message and to express them in the most telling words within the limit allowed.

210.* You have travelled from Buffalo, New York, to San Francisco, California. Telegraph home from San Francisco to announce your safe arrival. Add some assurance of the comfort and pleasure of your journey.

211. Telegraph to Robert S. Mills & Co., Newark, New Jersey, ordering a certain piece of machinery which is needed in your manufactory.

212. You were present in a railroad accident, but were unhurt. Send a telegram to your friends, so that they may not be alarmed by the report of the accident.

213. You intend to sail from New York on the "City of Rome," on June 3, 1901. Telegraph to a friend in Poughkeepsie to meet you at the steamship an hour before sailing.

214. You leave an important parcel in the train and discover your loss just as you enter the station. Telegraph ahead to the next station, asking the conductor to secure the parcel and retain it for you.

215. You are a thousand miles from home. On the birthday of your father, mother, or intimate friend, send a congratulatory telegram.

216. You are making a journey and discover, in looking over the time-table, that you are to pass through the town where your brother is at school. Telegraph ahead, telling him when your train will arrive and asking him to come to the station to see you.

217. A friend has asked you to buy a certain farm in Vermont if a satisfactory agreement can be made. You have completed the purchase. Telegraph the important items to your friend.

218. You have been away from home upon a business tour and have arranged to return earlier than you had expected. Telegraph to your brother, announcing your arrival and asking him to meet your train with a carriage.

219. Telegraph to a caterer in the nearest city, asking him to send, by two o'clock express to-morrow, ice cream enough to serve one hundred persons.

* These exercises may also be used for practice in letter-writing. The pupil may be required to condense each letter into a telegram, or to expand each telegram into a letter.

SECTION 220.

INVITATIONS.*

Invitations and **replies** are either formal or informal. The reply should accord with the style of the invitation.

An **informal** invitation is written like any other familiar letter, except that the heading is often less exact in designating the date and place. Sometimes the heading is omitted altogether.

A **formal** invitation is always in the third person. It has no heading, no salutation, and no "Yours truly" (or the like) at the end. It is also unsigned, for the writer's name appears in the body of the invitation.

In both formal and informal invitations the date and the address of the sender may be written below and at the left. The day of the month is often written out in full, and the year may be omitted.

If the invitation is very formal, it may be arranged in lines of different lengths, as in the example. This is the practice when it is engraved.

Mr. and Mrs. Egbert
request the pleasure of
Mr. Johnston's
company at dinner
on Wednesday, January 14th,
at seven o'clock.

43 Grantham Street.

A formal **reply** should also be in the third person, and should conform to the style of the invitation in other

* This section and the next are taken, for the most part, from "The Mother Tongue," Book III. They are inserted for reference, and for the convenience of those teachers who may wish to take up the subject at this point rather than at a later stage of the pupil's study of letter-writing.

respects. It should not, however, be arranged in irregular lines, like an engraved invitation.

A reply, whether formal or informal, should repeat the day and hour mentioned in the invitation, to prevent mistake. In declining an invitation, however, it is not necessary to mention the hour.

SECTION 221.

Copy the following invitations and replies, and observe the parts of which they are composed.

I.

[A formal invitation and a reply.]

Mrs. John T. Lawrence requests the pleasure of Miss Ainslee's company at dinner on Wednesday, February twenty-seventh, at seven o'clock.

239 Main Street.

Miss Ainslee regrets that a previous engagement prevents her accepting Mrs. Lawrence's kind invitation for Wednesday evening.

13 Chestnut Terrace,
February twentieth.

Miss Ainslee accepts with pleasure Mrs. Lawrence's kind invitation for Wednesday evening, February twenty-seventh, at seven o'clock.

13 Chestnut Terrace,
February twentieth.

II.

[Informal invitations and replies.]

5 Clifton Road,
Thursday morning.

Dear Miss Adams,

May I have the pleasure of taking you and your sister to drive in the Park this afternoon? The day is a beautiful one,

and I do not like to have you return to the West without seeing the prettiest thing our town has to show.

If it is convenient for you, I will call at three o'clock. The bearer will wait for your reply.

Most cordially yours,

CHARLOTTE L. FANSHAW.

MY DEAR MRS. RICHARDS,

Will you and Mr. Richards give us the pleasure of your company at dinner on Friday, August tenth, at seven o'clock?

Sincerely yours,

MARY SANDERSON.

9 Hilton Place,
August third.

MY DEAR MRS. SANDERSON,

It will give us great pleasure to dine with you on Friday, the tenth, at seven o'clock.

Sincerely yours,

HELEN RICHARDS.

10 Alton Street,
August fourth.

MY DEAR MRS. SANDERSON,

I am very sorry that a previous engagement will deprive us of the pleasure of dining with you on Friday.

Sincerely yours,

HELEN RICHARDS.

10 Alton Street,
August fourth.

You will observe that the reply is sent immediately upon the receipt of the invitation. It is necessary for Mrs. Sanderson to know, as soon as possible, how many guests will be with her at dinner in order that she may make suitable preparation. Invitations should always be answered promptly.

SECTIONS 222–227.

222. Write a note of invitation, and a reply accepting the invitation.

223. Write an informal note inviting to luncheon an old friend who has just returned from abroad; write also a formal note, inviting an acquaintance to meet your friend at the same luncheon.

224. Write a formal note inviting a school friend to spend Saturday and Sunday with you at the house of your aunt in the country. Write the reply to the invitation.

225. Write a note to a schoolmate, asking her (or him) to go home with you on Friday night and spend Saturday in the woods gathering chestnuts.

226. Write a note to your teacher, asking her to take dinner at your house next Saturday.

227. Write a note to your uncle and aunt, asking them to spend Thanksgiving with your family. Say that you are writing for your mother.

SECTION 228.

VARIETY AND SMOOTHNESS IN COMPOSITION.

Read the following description aloud: —

EVENING AT THE DOCTOR'S.

The clock of St. George's had struck five. Mrs. Dove had just poured out the Doctor's seventh cup of tea. The Doctor was sitting in his armchair. Sir Thomas was purring upon the Doctor's knees. Pompey stood looking up to Mrs. Dove. He wagged his tail. Sometimes he whined with a short note of impatience. Sometimes he gently put his paw against Mrs. Dove's apron. This was to remind her that he wished for another bit of bread and butter. Barnaby was gone to the farm. Nobs was in the stable.

You observe that this passage is grammatical and written in good pure English. It is so clear that, although you may

know nothing of the story, you cannot fail to understand the situation. You can have no doubt that the Doctor lived near St. George's Church and that his name was Dove. It is equally clear that "Sir Thomas" was the Doctor's cat, "Pompey" his dog, "Barnaby" his servant, and "Nobs" his horse.

Yet the passage is not quite agreeable to read. It is chopped up into a number of short sentences of about the same length and of similar form, and no attempt is made to enable you to pass easily from one to another. To read a whole book written in this style, or even a dozen pages, would be pretty hard work.

Now read the same passage in the form in which it was actually composed by the author, Robert Southey: —

The clock of St. George's had struck five. Mrs. Dove had just poured out the Doctor's seventh cup of tea. The Doctor was sitting in his armchair. Sir Thomas was purring upon his knees; and Pompey stood looking up to his mistress, wagging his tail, sometimes whining with a short note of impatience, and sometimes gently putting his paw against her apron to remind her that he wished for another bit of bread and butter. Barnaby was gone to the farm; and Nobs was in the stable.

This is something quite different. The description is no clearer than it was before, but the effect is much better. If you compare the two forms, you will see what makes the improvement. There is more **variety** in the length and make-up of the sentences and the whole passage runs more smoothly.

SECTION 229.

VARIETY IN SENTENCES.

A composition may become very tiresome if all the sentences are written in the same style. **Variety in sentences** attracts our attention and holds our interest. The English

language is so rich in synonyms and so flexible in the structure of its sentences that there is no excuse for monotony in writing. We have a great many words to express the same idea,* and the construction of our sentences may readily be changed without essentially modifying the meaning.

Observe the following example: — "Taking the dagger in his hand, Macbeth stole quietly in the dark to the chamber where Duncan lay." This sentence may be varied in a number of ways: — "Having taken the dagger," etc.; "When he had taken the dagger"; "After taking the dagger"; or "Dagger in hand." We may say, "Macbeth softly stole to Duncan's chamber," or "to the chamber of Duncan," or "to the royal chamber."

See in how many different ways you can write the following sentences, retaining their meaning as far as possible. If the changes in form cause a difference in meaning, point out the difference.†

1. Embosomed among a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants.

2. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides.

3. London lay beneath us like an anthill with the black insects swarming to and fro in their long avenues.

4. To pick the mayflower is like following the footsteps of some spendthrift army which has scattered the contents of its treasure-chest among beds of scented moss.

5. One looks upon the woods with new interest when one suspects they hold a colony of bees.

6. Then I walked up the street, gazing about, till, near the market house, I met a boy with bread.

* See Synonyms (pp. 363–364, 401–402).

† Sections 228–235 should be taken up in connection with the pupil's study of grammar. The exercises will enable him to see the practical relation of such study to his work in composition. They will also help to make his style smooth and flexible.

SECTION 230.

See in how many ways you can vary the following sentences, without materially affecting the sense.

1. Being weary they fell asleep.
2. Taking an affectionate leave of my kind and interesting young hosts, I went my way.
3. Seeing a crowd of people in the street, I joined with them to satisfy my curiosity, and found them all staring up into the air.
4. A thicket lay before me, extending completely across my path.
5. Having neither money nor friends, the poor fellow walked the streets all night.
6. Disappointed in his plan to invade North Carolina, Lord Cornwallis retired to Yorktown.
7. The savages came out of the woods and made an attack on the little village.
8. Hardy remained standing, expecting his guest to go, and not knowing exactly what to say further.
9. He looked up from his book and said quietly, "What 's the matter, Tom?"
10. After paying their bill, the party left the old inn.

SECTION 231.

In each of the following sentences, show how variety may be secured by substituting a participial or a prepositional phrase for the clause indicating time.

1. When I had watered my horse, I turned him loose to graze.
2. I must now relate what occurred to me a few days before the ship sailed.
3. It must have been raining cats and dogs ever since I had been out.
4. After the proclamation had been read, the crowd dispersed, little by little.

5. As he approached they raised a rueful cry.
6. I shall be in town when November comes in.

Have you improved or injured the passages, or have your changes made them neither better nor worse?

SECTION 232.

An infinitive construction may often be substituted for a clause, or a clause for an infinitive construction. Thus, —

1. He was so frightened that he could not speak.
   He was too frightened to speak.
2. The board was adjusted so that it covered the trapdoor.
   The board was so adjusted as to cover the trapdoor.
3. My purpose was that the wall should be undermined.
   My purpose was to undermine the wall.
4. He toiled that he might procure bread for his children.
   He toiled to procure bread for his children.

Make similar substitutions in the following sentences.

5. Mr. Williams seems to have lost the power of acting intelligently. [It seems that, etc.]
6. The rising waters seemed to cut off their retreat and their advance.
7. I saw him change color and bite his lip.
8. Even Cromwell was powerless to break the spirit which now pervaded the soldiers.
9. The emperor held frequent council to debate what course should be taken with me.
10. Five hundred men were set at work that the great building might be ready.
11. The queen's earnest wish is for you to act the part of a mediator.
12. I am sorry that I must leave you in this difficulty.
13. The traveller was so exhausted that he could not speak.
14. The river was so high that it flooded the city.

15. The colonel ordered that the forces should set out at daybreak.

16. The crew sacrificed themselves that the passengers might be saved.

SECTION 233.

VARIETY SECURED BY MEANS OF CONDENSED EXPRESSIONS.

It is often possible to **condense** a clause or a long phrase into a word or two. Thus, —

1. *I have no doubt that* the confusion was great.
   No doubt the confusion was great.
2. *While this was happening,* the cavalry had come up.
   Meanwhile the cavalry had come up.
3. They started *without a moment's delay.* [instantly.]
4. *It is certain that* the report is false.
   The report is *certainly* false.
5. *He was agitated* and paced the floor.
   He paced the floor *in agitation.*

Vary the following sentences by substituting **condensed expressions** for the italicized portions.

6. She wondered *how it was that they could* both be alive.

7. Almost everybody knows some one thing, and is glad to talk about *that one thing.*

8. He *uttered his words* carefully and *with deliberation.*

9. I always read a poem *in the morning, before I sit down to breakfast.*

10. The Declaration of Independence was signed *on the fourth day of the month of July, in the year of our Lord 1776.*

11. He lay awake *through the long hours of the night.*

12. A farmer *whose name was* Binnock was the first to enlist.

13. The president of the company was a man *by the name of* Johnson.

14. He rose, and, when he had mounted his horse, *rode off at a gallop.*

Expand the italicized words or phrases in appropriate ways, and note the variety of expression.

1. *Amazed,* he stares around.
2. *All the night* it was stormy and dark.
3. She held out her hands *in welcome.*
4. *Meanwhile* the rain had begun with fury.
5. The sailor swam *vigorously.*
6. *This done,* they embarked for Calais.

SECTION 234.

VARIETY AND EMPHASIS SECURED BY ORDER OF WORDS.

In speaking we use **emphasis** to assist the hearer in understanding exactly what we mean. In writing it is not always easy to indicate such emphasis. Yet, unless the reader knows which words or phrases are meant to be emphatic, he may lose the effect of a whole sentence. In verse the metre is of assistance. In prose we must trust much to the reader's intelligence, but some help is given by the **order of words.**

Study the following passages and indicate such words, or groups of words, as seem to you emphatic. Test your opinion by reading each sentence aloud.

Do you see anything peculiar about the position of these words?

1. These, therefore, I can pity.
2. Even in sleep, however, my fancy was still busy; and a dream, so vivid as to leave behind it the impression of reality, thus passed through my mind.
3. A black day will it be to somebody.
4. What a delicious veranda is this to dream in!
5. By good luck I got an excellent place in the best part of the house.

6. There fell a thick and heavy rain, and the ground on which the beleaguering army must needs take up their position was muddy and intersected with many canals.

7. Tier beyond tier, height above height, the great wooded ranges go rolling away westward, till on the lofty sky-line they are crowned with a gleam of everlasting snow.

8. Far as the eye can reach up the glen, and to the right, it is one horrid waste of gray granite; here and there a streak of yellow grass or a patch of black bog; not a tree or a shrub within the sky-line.

SECTION 235.

We have already studied **variety in sentences** and have seen that different forms (simple or complex) produce very different effects.

We may observe similar differences in the comparative **effectiveness** of declarative, interrogative, imperative, and exclamatory sentences.

Study the exercise on page 32. No. 5 (interrogative) is more effective than if it were a declarative sentence. In Nos. 9 and 10 the imperative enlivens the passage. No. 12 would be less powerful if it were "You may rest," etc. In Nos. 13, 14, 20, note the effectiveness of the exclamatory form.

Change the following sentences in form, and see whether each gains or loses in effectiveness.

1. What a frightful road this is for me to travel!
2. How quick the change from joy to woe!
   How checkered is our lot below!
3. Will you be patient? Will you stay awhile?
4. What a dignity there is in the Latin language!
5. Will you forgive me if I have pained you?
6. Where is the packet? Why should you lose a moment?
7. Was there ever anything so delightful?
8. And yet what harmony was in him! What music even in his discords!

9. How bright and happy this world ought to be!
10. When others praise him, do I blame?
11. The songs of spring have departed.
12. "Luckless man that I am!" said the notary.
13. Ah! well-a-day! what evil looks
    Had I from old and young!
14. "How I should like to see that!" said Alice.

SECTION 236.

SYNONYMS.

You have already studied the use of **synonyms** to give variety to style (Sections 144–145).

For additional practice, employ the following synonyms in sentences of your own. If you are in doubt as to the meaning of any word, consult the dictionary.

1.	frank	fair	open	straightforward
2.	bold	daring	courageous	fearless
3.	battle	engagement	conflict	combat
4.	request	entreat	beg	implore
5.	anxiety	solicitude	worry	foreboding
6.	amidst	among	betwixt	between
7.	falsehood	deceit	lie	untruth
8.	fear	dread	terror	horror
9.	home	dwelling	house	residence
10.	necessary	indispensable	essential	inevitable
11.	neglect	omission	negligence	oversight
12.	new	recent	modern	novel
13.	price	cost	value	expense
14.	advance	forward	promote	further
15.	put	place	set	station
16.	scholar	pupil	student	learner
17.	shelter	protect	defend	harbor
18.	say	talk	tell	speak
19.	crowd	throng	multitude	host
20.	common	customary	familiar	habitual

21. virtue	goodness	righteousness	integrity
22. labor	work	employment	business
23. pleasant	agreeable	pleasing	attractive
24. command	direction	order	mandate
25. old	aged	ancient	elderly

SECTION 237.

ANTONYMS.

Words of opposite meaning are called **antonyms.** Thus, *weak* and *strong*, *crafty* and *simple*, *empty* and *full*, are antonyms.

Study the pairs of antonyms in the following list.

1. courageous	cowardly	11. plenty	want
2. friendly	hostile	12. calm	storm
3. clever	stupid	13. beauty	ugliness
4. rapid	slow	14. virtue	vice
5. industrious	lazy	15. riches	poverty
6. build	demolish	16. freeman	slave
7. create	annihilate	17. ruler	subject
8. advance	retreat	18. citizen	alien
9. generosity	stinginess	19. highlands	lowlands
10. frugality	extravagance	20. soothe	irritate

Use each of these words in a sentence of your own.

Use each pair of antonyms in a sentence.

SECTION 238.

THE SENTENCE AS A UNIT.*

In making the outlines for your oral and written compositions you have taken pains to group into one paragraph

* This study of the unity of the sentence naturally follows the study of complex and compound sentences in grammar. A review of Sections 25–30 may be necessary at this point.

sentences which express related thoughts, or thoughts which belong together. In your composition on the bird, for example, one paragraph refers to the appearance of the bird, another to its habits, a third to your personal observation of a single bird, and so on (see p. 323).

Good writers take great pains to arrange their compositions so that this **unity** shall be clear. Paragraphs are grouped into chapters according to the principle of unity, those which belong together being so combined as to make the chapter itself a unit. In the same way the **sentence is a unit also,** for it must be composed of ideas that have a distinct relation to each other.

Observe the sentences: —

> The Spartans did not care for literature.
> The Spartans were stubborn fighters.

Each of these sentences is a unit. The two statements may be combined into: "The Spartans despised literature but they excelled in warfare." This sentence is also a unit, for it shows us the character of the Spartans by telling what they cared for and what they did not care for. Contrast the case of the two following sentences: —

> The Spartans did not care for literature.
> The Spartans lived in Laconia.

It would not be easy to combine these two statements into a single sentence without producing a ridiculous effect, for the two thoughts are not related or connected.

The requirement of **unity in sentences** is not an arbitrary rule. It is a principle of common sense and clear thinking. You have followed it unconsciously in your own writing for the most part, no doubt, though you may often have violated it through carelessness. The exercises in Section 239 will make the principle clearer and help you to apply it.

SECTION 239.

Study the following pairs of sentences and see if they can be combined into single sentences. If they can be combined, show how they belong together; if they cannot, try to tell why.

EXAMPLE. — The two sentences under No. 1 can be combined, for the fact that the islanders *live mostly on raw fish* is connected with the fact that they *are barbarians*. Hence we can say, "The inhabitants of these islands are very barbarous and live principally on raw fish," or "The inhabitants of these islands are so barbarous that they live principally on raw fish," without violating the principle of **unity.**

The two sentences under No. 2 cannot be combined without violating the principle of unity, for the fact that Napoleon was a conqueror has nothing to do with the fact that he wore a long riding-coat.

1. The inhabitants of these islands are very barbarous.
   The inhabitants of these islands live principally on raw fish.
2. Napoleon was a great conqueror.
   Napoleon wore a long riding-coat at the Battle of Leipzig.
3. John Oxenford lived in California.
   His favorite author was Hawthorne.
4. July is a warm month.
   The Declaration of Independence was signed in July.
5. I am fond of playing baseball.
   I have no pencil.
6. Five or six shepherds were sitting round the fire.
   The men were eating their supper of bread and cheese.
7. The natives of the Andaman Islands were said to be ignorant of the use of fire.
   These natives were firm believers in witchcraft.
8. King Charles I. was beheaded.
   The news of the king's death was received with horror.
9. The farmers carried their meal to a mill near Woodford.
   They had their meal ground at this mill.

10. Goldsmith was very poor.
Goldsmith was forced to live in uncomfortable lodgings.
11. Governor Stuyvesant was called "Old Silverleg."
He was forced to surrender New Amsterdam to the English.
12. Governor Stuyvesant was called "Headstrong Peter."
He had many disputes with the citizens of New Amsterdam.

SECTION 240-241.

240. Compose a sentence about coal, ice, electricity, buckwheat, gasolene, typewriting, dandelions, acorns, lemons, Columbus, De Soto, Garfield.

241. Compose two sentences about each of the subjects named in the first exercise. Be sure that the sentences are related in their meaning.

SECTION 242.

Study the following extract from Ruskin, with particular attention to the connection of thought.

THE SOCIETY OF GOOD BOOKS.

We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. Yet there is a society continually open to us, of people who will talk to us as long as we like, — talk to us in the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so gentle, and can be kept waiting around us all day long, — kings and statesmen lingering patiently, not to grant audience, but to gain it! — in those plainly furnished and narrow anterooms, our bookcase shelves, — we make no account of that company, — perhaps never listen to a word they would say, all day long!

Suppose you could be put behind a screen, should you not be glad to listen to their words, though you were forbidden to advance beyond the screen? And when the screen is only a little less, folded in two instead of four, and you can be hidden behind

the cover of the two boards that bind a book, and listen all day long, not to the casual talk, but to the studied, determined, chosen addresses of the wisest of men, — this station of audience, and honorable privy council, you despise!

This eternal court is always open to you, with its society wide as the world, multitudinous as its days, the chosen, and the mighty, of every place and time. Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be an outcast but by your own fault.

It is open to labor and to merit, but to nothing else. No wealth will bribe, no name overawe, no artifice deceive, the guardian of those Elysian gates. In the deep sense, no vile or vulgar person ever enters there.

"Do you deserve to enter? Pass. Do you ask to be the companion of nobles? Make yourself noble, and you shall be. Do you long for the conversation of the wise? Learn to understand it, and you shall hear it. But on other terms? — no. If you will not rise to us, we cannot stoop to you."

SECTION 243.

TRANSITION.

A good writer does not force his readers to jump from sentence to sentence and from paragraph to paragraph. He smooths the path for them, so that they go on by easy stages, without great effort or undue delay.

In other words, a good writer is careful about **transition.**

Transition (from the Latin *trans*, "across," and *ire*, "to go") means simply "the act or process of crossing" (as a stream or mountain range).

Read over "The Society of Good Books" (p. 405), and observe how easy you find it to follow the writer's thought.

Transition is assisted by a careful **arrangement of words,** so that the end of one sentence leads up to the beginning

of another; or, in paragraphs, by similar care in the **arrangement of sentences.**

Frequently, too, a whole sentence is needed, not for anything new that it has to tell, but merely for the help it gives in showing the connection of thought. In a long essay, a paragraph may be needed for precisely the same purpose.

An easy passage (transition) from sentence to sentence is often effected by the use of words and phrases like *however, nevertheless, thus, hence, also, so, in this way, such.* These connectives, however, should not be used idly, — merely "to fill up" or "make the sentence smooth." They have their several meanings and assist in expressing the connection of thought.

A pronoun referring to a noun in the preceding sentence often serves the purpose of transition.

Careless speakers and writers have a habit, in telling a story, of tacking their sentences together with *and*'s. A moment's thought will show how slovenly this habit is, even in ordinary conversation. *But* is also over-used by many persons.

To the Teacher. — The principle of transition should now be studied in passages of some length, and for this purpose the reading-book (or the particular piece of literature which the pupils are reading) may be utilized. The bad effect of omitting transitional particles, phrases, and sentences from a smooth piece of connected prose may be made clear to the youngest pupils by experiment.

SECTION 244.

Study this description: —

AN APRIL DAY.

All day the low-hung clouds have dropped
Their garnered fulness down;
All day that soft, gray mist hath wrapped
Hill, valley, grove, and town.

There has not been a sound to-day
To break the calm of nature;
Nor motion, I might almost say,
Of life, or living creature;

Of waving bough, or warbling bird,
Or cattle faintly lowing;
I could have half believed I heard
The leaves and blossoms growing.

I stood to hear — I love it well —
The rain's continuous sound:
Small drops, but thick and fast they fell,
Down straight into the ground.

For leafy thickness is not yet
Earth's naked breast to screen;
Though every dripping branch is set
With shoots of tender green.

Sure since I looked at early morn,
Those honeysuckle buds
Have swelled to double growth; that thorn
Hath put forth larger studs.

That lilac's cleaving cones have burst,
The milk-white flowers revealing;
Even now, upon my senses first
Methinks their sweets are stealing.

The very earth, the steamy air,
Is all with fragrance rife;
And grace and beauty everywhere
Are flushing into life.

Down, down they come — those fruitful stores,
Those earth-rejoicing drops!
A momentary deluge pours,
Then thins, decreases, stops.

And ere the dimples on the stream
Have circled out of sight,
Lo ! from the west a parting gleam
Breaks forth, of amber light.

But yet behold ! abrupt and loud,
Comes down the glittering rain;
The farewell of a passing cloud,
The fringes of her train.

CAROLINE SOUTHEY.

Read the poem several times, to get the "feeling" which moved the author to write it. What is the "atmosphere" of the description? Is it stirring or calm? ecstatic or peaceful? What kind of things are included in the description? — common or unusual? remarkable or ordinarily unnoticed? What sounds are included in the description? To what odors is your attention attracted? Make an outline for the description, and then write it in prose.

SECTION 245.

BUSINESS FORMS.

Brief papers of a business character, like bills, notes, receipts, and checks, are drawn up in accordance with certain well-established forms.

For these forms the pupil may properly consult his arithmetic or his copy-book. For convenience, however, specimens of such papers are given on pages 409–411.

[Time Note.]

$375.25. PHILADELPHIA, PA., April 2, 1907.

Six months after date, I promise to pay Benjamin Parker three hundred seventy-five and $\frac{25}{100}$ dollars, with interest at 5%. Value received.

ROBERT OVERTON.

[Demand Note.]

$375.25. PHILADELPHIA, PA., April 17, 1907.

On demand, I promise to pay Benjamin Parker three hundred seventy-five and $\frac{25}{100}$ dollars, with interest at 5%. Value received.

ROBERT OVERTON.

These are *promissory notes*. They are payable to Benjamin Parker only unless they bear his signature on the back (endorsement). In either note the name of Benjamin Parker might be followed by the words *or bearer*, in which case the note would be payable to any one having lawful possession of it. Or the name might be followed by the words *or order*, when the note would become payable to the bearer if endorsed by Benjamin Parker.

[Bank Draft.]

$600.25. NEW YORK, N.Y., August 12, 1906.

Pay to the order of James Drew six hundred and $\frac{25}{100}$ dollars, value received, and charge to account of

SMITH, LELAND & CO.

Shoe & Leather National Bank,
Boston, Mass.

[Bank Check.]

$310.50. BOSTON, MASS., March 27, 1907.

Third National Bank, Boston, Mass.

Pay to the order of John Hill three hundred ten and $\frac{50}{100}$ dollars.

JOHN ENDERBY.

[Receipt on account.]

$520. CHICAGO, ILL., Dec. 22, 1906.

Received of James L. Williams five hundred twenty dollars on account.

GEORGE M. LYMAN.

[Receipt in full.]

$325. San Francisco, Cal., July, 1906.

Received of John Cotton three hundred twenty-five dollars in full of all demands to date.

Gerald Norton.

[Bills.]

Boston, Mass., March 12, 1907.

Mr. Alfred Lee,

Bought of Henderson & Lewis.

	40 tons Coal	@ $4.75	$190	00		
	20 cords Wood	@ 3.25	65	00		
					$255	00

New York, Jan. 1, 1907.

Mr. Henry Fitzgerald,

To James Brown, Dr.

1906						
Nov.	3	To 10 lbs. Coffee	@ 35 c.	$3	50	
	22	" 11 lbs. Lard	@ 9 c.		99	
Dec.	5	" 25 lbs. Sugar	@ 5 c.	1	25	
	12	" 2 lbs. Tea	@ 65 c.	1	30	
					$7	04

Jan. 12, 1907. Received Payment,

James Brown.

When a bill is paid, it is receipted by writing at the bottom the date of payment and the words *Received Payment*, followed by the name of the person or firm rendering the account. If a clerk has authority to sign his employer's name, he signs his own name (preceded by the word *by* or *per*) under that of his employer.

MISCELLANEOUS EXERCISES.

1. Describe a room with which you are familiar (for example, a schoolroom, or a family sitting-room). Imagine that you are standing in the doorway, looking into the room. Describe its general appearance, and add details which give it character or indicate the taste and personality of the occupants.

2. Write a description of an auction which you have witnessed.

3. A pine tree, growing near an old gray farmhouse, tells the story of a boy who grew up on the farm and lived in the house. Reproduce the story.

4. Tell the story of a child who became separated from his friends at a time of great excitement (for example, in San Francisco during the earthquake, or in a city which had just surrendered after a siege).

5. "How Dick won the Medal" is a story of a boy who saved the life of another. Tell the story.

6. You are chairman of the committee which is to arrange for photographs of your class. Write an appropriate letter to a photographer, making the necessary inquiries.

7. Write the photographer's reply.

8. Use in sentences of your own the italicized words in the following stanza from Gray's "Elegy": —

> Oft did the *harvest* to their *sickle yield*,
> Their *furrow* oft the *stubborn glebe* has broke;
> How *jocund* did they drive their *team afield!*
> How bowed the woods beneath their *sturdy* stroke!

9. Tell in prose the story of Browning's "Incident of the French Camp." Learn the poem by heart.

10. Read "Horatius at the Bridge," and bring to the class the passages which depict action. How is movement indicated?

11. Tell the story of "The Song of the Camp," by Bayard Taylor. What is the point of the story? How is it stated in the poem?

12. Write three paragraphs about one of the following subjects: — Our Village Playground; Signs of Spring; A Holiday in Winter; The Fourth of July.

APPENDIX.

THE ENGLISH LANGUAGE.

The English language has a history that extends back for some fifteen hundred years.

In the fifth century of the Christian era, England was inhabited by various tribes of the ancient Britons, who spoke a language altogether different from English. They had been for four centuries under the rule of the Roman Empire, and consequently Latin, the language of the Romans, was used to some extent in the larger cities. In the main, however, the Britons spoke a tongue resembling that of the modern inhabitants of Wales, who are their descendants.

In the fifth century the island was invaded by several wild, piratical tribes, whose home was in northern Germany, in the low countries on the eastern and southern shores of the North Sea. Of these tribes the most important were the Angles and the Saxons, whose language was similar to that tongue which has since become Dutch.

In a long war, or rather a series of wars, the Angles and Saxons made themselves masters of Britain. They became civilized and began to cultivate literature. Their language, which they usually called "English" (that is, "the tongue of the *Angles*"), gradually spread

through most of the island. In Wales, however, the ancient Britons continued to use their own language, which is still spoken by their descendants, the Welsh; and in the northern part of Scotland, Gaelic, which is akin to Welsh, and identical to all intents and purposes with the native language of Ireland, has never died out.

The oldest period of our language is commonly called either Anglo-Saxon (from the Angles and Saxons) or Old English.

In the year 1066, England was invaded by the Normans, a Scandinavian tribe who had got possession of Normandy (in northern France) about a hundred and fifty years before. At the time of the Norman Conquest, the Normans had given up their native Scandinavian and spoke a dialect of French.

From the middle of the eleventh century to about the year 1400, two languages were common in England: (1) English, which was spoken by the majority of the people, and which was a descendant of the language of the Anglo-Saxons, and (2) French, which was the language of the court and of high society.

Gradually, however, the speaking of French died out amongst the inhabitants of England, except as an accomplishment, and the English tongue became the only natural language of Englishmen, whether they were of Anglo-Saxon or of Norman descent.

Meantime, however, the Old English or Anglo-Saxon language had become very much changed. By the year 1400 it had lost most of its inflections, and had adopted a large number of new words from French and Latin. Thus, in the following passage, most of the words printed in Roman type are of Anglo-Saxon

origin, whereas the italicized words come from Latin or French.

While he was *divided* betwixt these *reflections*, and *doubt*ful of what he should do, Bruce was looking upward to the roof of the *cabin* in which he lay; and his eye was *attracted* by a spider, which, hanging at the end of a long thread of its own spinning, was *endeavoring*, as is the *fashion* of that *creature*, to swing itself from one beam in the roof to another, for the *purpose* of *fixing* the line on which it meant to stretch its web. The *insect* made the *attempt* again and again without *success;* and at length Bruce *counted* that it had *tried* to *carry* its *point* six times, and been as often un*able* to do so.

The period of English from about 1200 to 1500 is usually called the Middle English period, to distinguish it from Old English or Anglo-Saxon on the one hand, and, on the other, from Modern English, the form of the language with which we are now familiar.

Even within that period which we call the Modern English period, our language has undergone many changes in pronunciation, in form, and in construction. Both Shakspere and Tennyson, for example, are counted as Modern English writers, but we do not need to be told that Shakspere's language is considerably different from that of Tennyson.

The explorations, discoveries, and conquests of the people of Great Britain have resulted in the spread of their language to all parts of the world, so that it is now not merely the language of England, but, to a considerable extent, that of Scotland, Ireland, North America, Australia, and India. Besides this, there is no quarter of the globe where English-speaking persons cannot be found.

LISTS OF VERBS.

In lists I and II, only such verb forms are given as are indisputably correct in accordance with the best prose usage of the present day. The pupil may feel perfectly safe, therefore, in using the forms registered in these lists.[1]

I.

STRONG VERBS IN WHICH THE PRETERITE AND THE PAST PARTICIPLE DIFFER IN FORM.

[A few verbs (marked *) which are seldom or never used in ordinary language are included in this list. These have various irregularities. A few verbs are partly strong and partly weak.]

PRESENT TENSE	PRETERITE TENSE	PAST PARTICIPLE
arise	arose	arisen
am (*subjunc.*, be)	was	been
awake	awoke, awaked	awaked
bear	bore	borne, born[2]
beat	beat	beaten
beget	begot	begotten
begin	began	begun
bid, *command*[3]	bade	bidden
bite	bit	bitten
blow	blew	blown

[1] The omission of a form from the lists, then, does not necessarily indicate that it is "wrong" or even objectionable. There is considerable diversity of usage with regard to the strong verbs, and to state the facts at length would take much space. An attempt to include archaic, poetical, and rare forms in the same list with the usual modern forms is sure to mislead young students. Hence the lists here presented are confined to forms about whose correctness there can be no difference of opinion. Archaic and poetical tense-forms are treated later (pp. 419, 421–423).

[2] *Born* is used only in the passive sense of "born into the world."

[3] For *bid* (at an auction), see p. 419.

Present Tense	Preterite Tense	Past Participle
break	broke	broken
chide	chid	chidden
choose	chose	chosen
* cleave, *split* [1]	cleft, clove (clave)	cleft, cleaved (cloven, *adj.*)
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk (drunken, *adj.*)
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went (*weak*)	gone
grow	grew	grown
hew	hewed (*weak*)	hewn
hide	hid	hidden
know	knew	known
lade [2]	laded (*weak*)	laded, laden
lie, *recline* [3]	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
* rive	rived (*weak*)	riven, rived
run	ran	run
see	saw	seen

[1] *Cleave*, "to adhere," has *cleaved* in both preterite and past participle, and also an archaic preterite *clave*.

[2] *Load* has *loaded* in both preterite and past participle. *Laden* is sometimes used as the past participle of *load*.

[3] *Lie*, "to tell a falsehood," has *lied* in both preterite and past participle.

Present Tense	Preterite Tense	Past Participle
* seethe, *transitive*	sod, seethed	seethed (sodden, *adj.*)[1]
shake	shook	shaken
shave	shaved (*weak*)	shaved (shaven, *adj.*)
show	showed (*weak*)	shown
shrink	shrank	shrunk (shrunken, *adj.*)
* shrive	shrove, shrived	shriven, shrived
sing	sang	sung
sink	sank	sunk
slay	slew	slain
slide	slid	slid, slidden
smite	smote	smitten
sow	sowed (*weak*)	sowed, sown
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
strew	strewed (*weak*)	strewn
stride	strode	stridden
strike	struck	struck (stricken, *adj.*)[2]
strive	strove	striven
swear	swore	sworn
swell	swelled (*weak*)	swelled, swollen
swim	swam	swum
take	took	taken
tear	tore	torn
thrive	throve, thrived	thriven, thrived
throw	threw	thrown
tread	trod	trodden
wear	wore	worn
weave	wove	woven
write	wrote	written

[1] *Seethe*, intransitive, has usually *seethed* in both preterite and past participle. It is in rather common literary use.

[2] *Stricken* is also used as a participle in a figurative sense. Thus we say: "The community *was stricken* with pestilence," — but "The dog *was struck* with a stick."

Bear, break, drive, get (*beget, forget*), *speak, stink, swear, tear,* have archaic preterites in *a*: *bare, brake, drave, gat, spake,* etc.

Beat, beget (*forget*), *bite, break, forsake, hide, ride, shake, speak, weave, write,* and some other verbs, have archaic forms of the past participle like those of the preterite. The participles in *-en,* however, are now the accepted forms. *Chid* and *trod* are common participial forms.

Bid, "to command," has sometimes *bid* in both preterite and past participle; *bid,* "to offer money," has these forms regularly.

Begin, drink, ring, shrink, sing, sink, spring, swim, often have in poetry a *u*-form (*begun, sung,* etc.) in the preterite as well as in the past participle. This form (though good *old* English) [1] should be carefully avoided in modern speech.

Some verbs have rare or archaic weak forms alongside of the strong forms. Thus *shined,* preterite and past participle of *shine; showed,* past participle of *show.*

Ate and *eaten* are preferred to *eat* (pronounced *ĕt*).

Miscellaneous archaisms are *writ* for *wrote* and *written, rid* for *rode* and *ridden, strewed* and *strown* for *strewn.*

Quoth, "said," is an old strong preterite. The compound *bequeath* has *bequeathed* only.

II.

Strong Verbs and Irregular Weak Verbs having the Preterite and the Past Participle Alike.

[The strong verbs are italicized.]

Present Tense	Preterite and Past Participle	Present Tense	Preterite and Past Participle
abide	*abode*	*bind*	*bound*
behold	*beheld*	bleed	bled
bend	bent	breed	bred
bereave	bereft, bereaved [2]	bring	brought
beseech	besought	build	built
bet	bet	*burst*	*burst*
bid (money)	bid	buy	bought

[1] It is a remnant of the old preterite plural. In Anglo-Saxon, the principal parts of *begin* were: present, *beginne;* pret., *began;* pret. pl., *begunnon;* p. p., *begunnen.*

[2] The adjective form is *bereaved:* as, "The bereaved father."

Present Tense	Preterite and Past Participle	Present Tense	Preterite and Past Participle
cast	cast	lead	led
catch	caught	leave	left
cling	*clung*	lend	lent
cost	cost	*let*	*let*
creep	crept	light	lighted *or* lit [4]
cut	cut	lose	lost
deal	dealt	make	made
dig	*dug*	mean	meant
dwell	dwelt	meet	met
feed	fed	pay	paid
feel	felt	put	put
fight	*fought*	read	rĕad
find	*found*	reave (*archaic*)	reft, reaved
flee	fled	reeve	rove
fling	*flung*	rend	rent
get	*got* [1]	rid	rid
grind	*ground*	say	said
hang	*hung*, hanged [2]	seek	sought
have	had	sell	sold
hear	heard	send	sent
heave	*hove*, heaved [3]	set	set
hit	hit	shed	shed
hold	*held*	*shine*	*shone*
hurt	hurt	shoe	shod
keep	kept	shoot	shot
lay	laid	shut	shut

[1] The archaic participle *gotten* is used in the compounds *begotten* and *forgotten*, and as an adjective ("*ill-gotten* gains"). Many good speakers also use it instead of the past participle *got*, but *got* is the accepted modern form.

[2] *Hanged* is used only of execution by hanging.

[3] Usage varies with the context. We say, "The crew *hove* the cargo overboard," but NOT "She *hove* a sigh."

[4] So both *light*, "to kindle," and *light*, "to alight." The verb *alight* has usually *alighted* in both preterite and past participle.

PRESENT TENSE	PRETERITE AND PAST PARTICIPLE	PRESENT TENSE	PRETERITE AND PAST PARTICIPLE
sit	*sat*	*stink*	*stunk*
sleep	slept	*string*	*strung*
sling	*slung*	sweep	swept
slink	*slunk*	*swing*	*swung*
slit	*slit*	teach	taught
spend	spent	tell	told
spin	*spun*	think	thought
spit	*spit*	thrust	thrust
split	split	*wake*	*woke*, waked
spread	spread	weep	wept
stand	*stood*	wet	wet
stave,	stove, staved	*win*	*won*
stick	*stuck*	*wind*	*wound*
sting	*stung*	*wring*	*wrung*

Observe that the following verbs have all three of the principal parts alike: *bet*, *burst*, *cast*, *cost*, *cut*, *hit*, *hurt*, *let*, *put*, *rid*, *set*, *shut*, *slit*, *spit*, *split*, *spread*, *thrust*, *wet*.

Bend, *beseech*, *bet*, *build*, *burst*, *catch*, *dwell*, *rend*, *split*, *wet*, have archaic or less usual forms in *-ed*: *bended*, *beseeched*, *betted*, etc. *Builded* is common in the proverbial "He *builded* better than he knew." *Bursted* is common as an adjective: "a *bursted* bubble."

Miscellaneous archaisms are the preterites *sate* for *sat*, *trode* for *trod*, *spat* for *spit*.

Dive has *dived*; but *dove* (an old form) is common in America.

Plead has preterite and past participle *pleaded*. *Plead* (pronounced *plĕd*) is avoided by careful writers and speakers.

Blend, *leap*, *lean*, have usually *blended*, *leaped*, *leaned*; but *blent*, *leapt*, *leant* are not uncommon.

Clothe has commonly *clothed*; but *clad* is common in literary use, and is regular in the adjectives *well-clad*, *ill-clad* (for which ordinary speech has substituted *well-dressed*, *badly* or *poorly dressed*).

Prove has preterite and past participle *proved*. The past participle *proven* should be avoided.

Work has preterite and past participle *worked*. *Wrought* in the preterite and past participle is archaic, but is modern as an adjective (as in *wrought iron*).

III.

The following verbs vary between *-ed* and *-t* (*-d*) in the preterite and the past participle. In some of them, this variation is a mere difference of spelling; in others it implies also a difference in pronunciation. In writing, the *-ed* forms are preferred in most cases; in speaking, the *-t* forms (when these indicate a different pronunciation) are very common.

bless	blessed, blest[1]
burn	burned, burnt[2]
curse	cursed, curst[1]
dare	dared (*less com.* durst)
dream	dreamed, dreamt
dress	dressed, drest
gird	girded, girt[2]
kneel	kneeled, knelt[2]
knit	knit, knitted[2]
learn	learned, learnt[3]
pen, *shut up*	penned, pent[2]
quit	quitted, quit[2]
shred	shredded, shred[2]
smell	smelled, smelt[2]
speed	sped, speeded[2]
spell	spelled, spelt
spill	spilled, spilt[2]
spoil	spoiled, spoilt
stay	stayed, staid
sweat	sweated, sweat[2]
wed	wedded (*p.p. also* wed)[2]

[1] The adjectives are usually pronounced *blessèd*, *cursèd*. Compare also the adjective *accursèd*.

[2] Both forms are in good use.

[3] Both forms are in good use. The adjective is pronounced *learnèd*.

IV.

The following verbs have regular *-ed* forms in modern prose, but in poetry and the high style sometimes show archaic forms. Only the modern forms should be used in ordinary speech and writing.

Present Tense	Preterite Tense	Past Participle
crow	crowed, *crew*	crowed, *crown*
freight	freighted	freighted, fraught (*figurative*)
grave	graved	graved, *graven*
engrave	engraved	engraved, *engraven*
mow	mowed	mowed, *mown*
sew	sewed	sewed, *sewn*
shape	shaped	shaped, *shapen*
shear	sheared, *shore*	sheared, *shorn*
wax	waxed	waxed, *waxen*

V.

Defective Verbs.

The present tense of *may*, *can*, *shall*, is an old strong preterite. Hence the first and third persons singular are alike: — *I may*, *he may*. The actual preterites of these verbs are weak forms: — *might*, *could*, *should*. *Must* is the weak preterite of an obsolete *mōt*, and is almost always used as a present tense (§ 546).

Dare and *owe* originally belonged to this class. *Owe* has become a regular weak verb, except for the peculiar preterite *ought*, which is used in a present sense (see § 548); *dare* has in the third person *dare* or *dares*, and in the preterite *dared*, more rarely *durst*. The archaic *wot* "know," preterite *wist*, also belongs to this class. *Will* is inflected like *shall*, having *will* in the first and third singular and *would* in the preterite.

CONJUGATION OF THE VERB *TO BE.*

INDICATIVE MOOD

Present Tense

Singular	Plural
1. I am.	We are.
2. Thou art.	You are.
3. He is.	They are.

Preterite Tense

1. I was.	We were.
2. Thou wast (wert).	You were.
3. He was.	They were.

Future Tense

1. I shall be.	We shall be.
2. Thou wilt be.	You will be.
3. He will be.	They will be.

Perfect Tense

1. I have been.	We have been.
2. Thou hast been	You have been.
3. He has been.	They have been.

Pluperfect Tense

1. I had been.	We had been.
2. Thou hadst been.	You had been.
3. He had been.	They had been.

Future Perfect Tense

1. I shall have been.	We shall have been.
2. Thou wilt have been.	You will have been.
3. He will have been.	They will have been.

SUBJUNCTIVE MOOD

Present Tense

Singular	Plural
1. If I be.	If we be.
2. If thou be.	If you be.
3. If he be.	If they be.

Preterite Tense

1. If I were.	If we were.
2. If thou wert.	If you were.
3. If he were.	If they were.

Future Tense

1. If I shall be.	If we shall be.
2. If thou shalt be.	If you shall be.
3. If he shall be.	If they shall be.

Perfect Tense

1. If I have been.	If we have been.
2. If thou have been.	If you have been.
3. If he have been.	If they have been.

Pluperfect Tense

1. If I had been.	If we had been.
2. If thou hadst been.	If you had been.
3. If he had been.	If they had been.

Future Perfect Tense

1. If I shall have been.	If we shall have been.
2. If thou shalt have been.	If you shall have been.
3. If he shall have been.	If they shall have been.

Imperative Mood. *Present. Sing. and Pl.* Be [thou or you].
Infinitive. *Present,* to be ; *perfect,* to have been.
Participles. *Present,* being; *past,* been; *perfect,* having been.

USE OF CAPITAL LETTERS.

1. Every sentence begins with a capital letter.

2. Every line of poetry begins with a capital letter.

3. The first word of every direct quotation begins with a capital letter.

NOTE. — This rule does not apply to quoted fragments of sentences.

4. Every proper noun or abbreviation of a proper noun begins with a capital letter.

5. Most adjectives derived from proper nouns begin with capital letters: as, — *American*, *Indian*, *Swedish*, *Spenserian*.

NOTE. — Some adjectives derived from proper nouns have ceased to be closely associated in thought with the nouns from which they come, and therefore begin with small letters. Thus, — voltaic, galvanic, mesmeric, maudlin, stentorian.

6. Every title attached to the name of a person begins with a capital letter.

7. In titles of books, etc., the first word, as well as every important word that follows, begins with a capital letter.

8. The interjection *O* and the pronoun *I* are always written in capital letters.

9. Personal pronouns referring to the Deity are often capitalized.

NOTE. — Usage varies: the personal pronouns are commonly capitalized, the relatives less frequently. The rule is often disregarded altogether when its observance would result in a multitude of capitals; so in the Bible and in many hymn books and works of theology.

10. Common nouns and adjectives often begin with capital letters when they designate the topics or main points of definitions or similar statements. Such capitals are called **emphatic (or topical) capitals.**

NOTE. — Emphatic (or topical) capitals are analogous to capitals in the titles of books (see Rule 7), but their use is not obligatory. They are especially common in text-books and other elementary manuals.

RULES OF PUNCTUATION.[1]

The common marks of punctuation are the period, the interrogation point, the exclamation point, the comma, the semicolon, the colon, the dash, marks of parenthesis, and quotation marks. The hyphen and the apostrophe may be conveniently treated along with marks of punctuation.

I.

1. The period, the interrogation point, and the exclamation point are used at the end of sentences. Every complete sentence must be followed by one of these three marks.

The end of a declarative or an imperative sentence is marked by a period. But a declarative or an imperative sentence that is likewise exclamatory may be followed by an exclamation point instead of a period.

The end of a direct question is marked by an interrogation point.

An exclamatory sentence in the form of an indirect question is followed by an exclamation point: as, — "How absolute the knave is!"

2. A period is used after an abbreviation.

3. An exclamation point is used after an exclamatory word or phrase.

NOTE. — This rule is not absolute. Most interjections take the exclamation point. With other words and with phrases, usage differs; if strong feeling is expressed, the exclamation point is commonly used, but too many such marks deface the page.

[1] The main rules of punctuation are well fixed and depend on important distinctions in sentence structure and consequently in thought. In detail, however, there is much variety of usage, and care should be taken not to insist on such uniformity in the pupils' practice as is not found in the printed books which they use. If young writers can be induced to indicate the ends of their sentences properly, much has been accomplished.

II.

The comma is used —

1. After a noun (or a phrase) of direct address (a *vocative nominative*).

NOTE 1. — If the noun is exclamatory, an exclamation point may be used instead of a comma.

NOTE 2. — For the punctuation after the salutation in a letter, see p. 353.

2. Before a direct quotation in a sentence. Thus, —

The cry ran through the ranks, "Are we never to move forward?"

NOTE. — When the quotation is long or formal, a colon, or a colon and a dash, may be used instead of a comma, especially with the words *as follows*.

3. After a direct quotation when this is the subject or the object of a following verb. Thus, —

"They are coming; the attack will be made on the centre," said Lord Fitzroy Somerset.

"I see it," was the cool reply of the duke.

NOTE. — If the quotation ends with an interrogation point or an exclamation point, no comma is used.

4. To separate words, or groups of words, arranged in a coördinate series, when these are not connected by *and*, *or*, or *nor*.

If the conjunction is used to connect the last two members of the series but omitted with the others, the comma may be used before the conjunction.

I found two saws, an axe, and a hammer.

They were so shy, so subtle, and so swift of foot, that it was difficult to come at them.

It would make the reader pity me to tell what odd, misshapen, ugly things I made.

They groaned, they stirred, they all uprose.

NOTE 1. — Commas may be used even when conjunctions are expressed, if the members of the series consist of several words, or if the writer wishes to emphasize their distinctness.

NOTE 2. — Clauses in a series are commonly separated by semicolons unless they are short and simple (see p. 431).

5. To set off words and phrases out of their regular order. Thus, —

Seated on her accustomed chair, with her usual air of apathy and want of interest in what surrounded her, she seemed now and then mechanically to resume the motion of twirling her spindle. — SCOTT.

6. To separate a long subject from the verb of the predicate. Thus, —

To have passed them over in an historical sketch of my literary life and opinions, would have seemed to me like the denial of a debt. — COLERIDGE.

7. To set off an appositive noun or an appositive adjective, with its modifiers. Thus, —

I have had the most amusing letter from Hogg, the Ettrick minstrel.

There was an impression upon the public mind, natural enough from the continually augmenting velocity of the mail, but quite erroneous, that an outside seat on this class of carriages was a post of danger.

DE QUINCEY.

NOTE 1. — Many participial and other adjective phrases come under this head. Thus, —

The genius, seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. — ADDISON.

NOTE 2. — If a noun and its appositive are so closely connected as to form one idea, no comma is used. Thus, —

My friend Jackson lives in San Francisco.

NOTE 3. — An intensive pronoun (*myself*, etc.) is not separated by a comma from the substantive which it emphasizes.

NOTE 4. — A series of words or phrases in apposition with a single substantive is sometimes set off, as a whole, by a comma and a dash.

8. To set off a subordinate clause, especially one introduced by a descriptive relative. Thus, —

I am going to take a last dinner with a most agreeable family, who have been my only neighbors ever since I have lived at Weston. — COWPER.

NOTE. — No comma is used before a restrictive relative. Thus, —

I want to know many things which only you can tell me.

Perhaps I am the only man in England who can boast of such good fortune.

9. To set off a phrase containing a nominative absolute. Thus, —

They had some difficulty in passing the ferry at the riverside, the ferryman being afraid of them. — DEFOE.

10. To set off *however*, *nevertheless*, *moreover*, etc., and introductory phrases like *in the first place*, *on the one hand*, etc.

11. To set off a parenthetical expression. For this purpose commas, dashes, or marks of parenthesis may be used.

When the parenthetical matter is brief or closely related to the rest of the sentence, it is generally set off by commas. Thus, —

I exercised a piece of hypocrisy for which, I hope, you will hold me excused. — THACKERAY.

When it is longer and more independent, it is generally marked off by dashes, or enclosed in marks of parenthesis. The latter are less frequently used at present than formerly.

The connection of the mail with the state and the executive government — a connection obvious, but yet not strictly defined — gave to the whole mail establishment an official grandeur. — DE QUINCEY.

NOTE. — Brackets are used to indicate insertions that are not part of the text.

III.

The clauses of a compound sentence may be separated by colons, semicolons, or commas.

1. The colon is used —

a. To show that the second of two clauses repeats the substance of the first in another form, or defines the first as an appositive defines a noun. Thus, —

This was the practice of the Grecian stage. But Terence made an innovation in the Roman: all his plays have double actions. — DRYDEN.

b. To separate two groups of clauses one or both of which contain a semicolon. Thus, —

At that time, news such as we had heard might have been long in penetrating so far into the recesses of the mountains; but now, as you know, the approach is easy, and the communication, in summer time, almost

hourly: nor is this strange, for travellers after pleasure are become not less active, and more numerous, than those who formerly left their homes for purposes of gain. — WORDSWORTH.

NOTE. — The colon is less used now than formerly. The tendency is to use a semicolon or to begin a new sentence.

2. The semicolon is used when the clauses are of the same general nature and contribute to the same general effect, especially if one or more of them contain commas. Thus, —

The sky was cloudless; the sun shone out bright and warm; the songs of birds, and hum of myriads of summer insects filled the air; and the cottage garden, crowded with every rich and beautiful tint, sparkled in the heavy dew like beds of glittering jewels. — DICKENS.

3. The comma may be used when the clauses are short and simple (see p. 428).

NOTE. — The choice between colon, semicolon, and comma is determined in many cases by the writer's feeling of the closer or the looser connection of the ideas expressed by the several clauses, and is to some extent a matter of taste.

IV.

1. In a complex sentence the dependent clause is generally separated from the main clause by a comma. But when the dependent clause is short and the connection close, the comma may be omitted.

NOTE. — A restrictive relative clause is not preceded by a comma (see p. 271).

2. The clauses of a series, when in the same dependent construction, are often separated by semicolons to give more emphasis to each. Thus, —

[Mrs. Battles] was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary, who has slipped a wrong card, to take it up and play another. — LAMB.

V.

1. A direct quotation is enclosed in quotation marks.

NOTE. — If the quotation stands by itself and is printed in different type, the marks may be omitted.

2. A quotation within a quotation is usually enclosed in single quotation marks.

3. In a quotation consisting of several paragraphs, quotation marks are put at the beginning of each paragraph and at the end of the last.

NOTE. — For the punctuation before a quotation, see p. 428.

4. When a book, poem, or the like, is referred to, the title may be enclosed in quotation marks or italicized.

VI.

1. Sudden changes in thought and feeling or breaks in speech are indicated by dashes. Thus, —

Eh! — what — why — upon my life, and so it is — Charley, my boy, so it's you, is it? — LEVER.

2. Parenthetical expressions may be set off by dashes (see p. 430).

3. A colon, or colon and dash, may precede an enumeration, a direct quotation, or a statement formally introduced, — especially with *as follows*, *namely*, and the like. Thus, —

There are eight parts of speech: — nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

4. The dash is sometimes used to strengthen a comma (as in the last paragraph but one).

NOTE. — For the dash in the salutation of a letter, see p. 353.

VII.

1. The apostrophe is used —

   a. To mark the omission of a letter or letters in contractions.
   b. As a sign of the genitive or possessive.
   c. To indicate the plural of letters, signs, etc.

2. The hyphen is used —

   a. When the parts of a word are separated in writing.
   b. Between the parts of some compound words. (See the Dictionary in each case.)

SYNOPSIS

OF THE

FORMS AND RELATIONS OF THE PARTS OF SPEECH.

With a Summary of the Lessons in Composition.

[*Figures at the left refer to* pages, *those at the right in heavy type to* sections. *The abbreviation* f. *means "and following page"; ff. means "and following pages."*]

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SELECTIONS TO BE COMMITTED TO MEMORY

PRESCRIBED FOR THE

SEVENTH AND EIGHTH YEARS

BY THE

EDUCATION DEPARTMENT OF THE STATE OF NEW YORK

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SELECTIONS FOR THE SEVENTH YEAR.

COLUMBUS.[1]

Behind him lay the gray Azores,
  Behind, the Gates of Hercules;
Before him not the ghost of shores,
  Before him only shoreless seas.
The good mate said: "Now must we pray,
  For lo! the very stars are gone.
Brave Admiral, speak; what shall I say?"
  "Why say: 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
  My men grow ghastly wan and weak."
The stout mate thought of home; a spray
  Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
  If we sight naught but seas at dawn?"
"Why you shall say, at break of day:
  'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
  Until at last the blanched mate said:
"Why, now not even God would know
  Should I and all my men fall dead.
These very winds forget their way,
  For God from these dread seas is gone.
Now speak, brave Admiral; speak and say"—
  He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:
  "This mad sea shows his teeth to-night.
He curls his lips, he lies in wait,
  With lifted teeth, as if to bite!

[1] Copyright. By permission, from "The Complete Poetical Works of Joaquin Miller," published by The Whitaker & Ray Company.

Brave Admiral, say but one good word:
What shall we do when hope is gone?"
The words leapt like a leaping sword:
"Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck—
A light! A light! A light! A light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! sail on!"

JOAQUIN MILLER.

SIR GALAHAD.

My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
The horse and rider reel:
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.

How sweet are looks that ladies bend
On whom their favors fall!
For them I battle till the end,
To save from shame and thrall:
But all my heart is drawn above,
My knees are bow'd in crypt and shrine:
I never felt the kiss of love,
Nor maiden's hand in mine.

More bounteous aspects on me beam,
Me mightier transports move and thrill;
So keep I fair through faith and prayer
A virgin heart in work and will.

When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns:
Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar-cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chaunts resound between.

Sometimes on lonely mountain-meres
I find a magic bark;
I leap on board: no helmsman steers:
I float till all is dark.
A gentle sound, an awful light!
Three angels bear the holy Grail:
With folded feet, in stoles of white,
On sleeping wings they sail.
Ah, blessed vision! blood of God!
My spirit beats her mortal bars,
As down dark tides the glory slides,
And star-like mingles with the stars.

When on my goodly charger borne
Through dreaming towns I go,
The cock crows ere the Christmas morn,
The streets are dumb with snow.
The tempest crackles on the leads,
And, ringing, springs from brand and mail;

But o'er the dark a glory spreads,
And gilds the driving hail.
I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.

A maiden knight — to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces cloth'd in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And through the mountain-walls
A rolling organ-harmony
Swells up, and shakes and falls.
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God!
Ride on! the prize is near."
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the holy Grail.

ALFRED, LORD TENNYSON.

A SONG OF LOVE.[1]

Say, what is the spell, when her fledgelings are cheeping,
That lures the bird home to her nest?
Or wakes the tired mother, whose infant is weeping,
To cuddle and croon it to rest?
What 's the magic that charms the glad babe in her arms,
Till it cooes with the voice of the dove?
'T is a secret, and so let us whisper it low —
And the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

Say, whence is the voice that when anger is burning,
Bids the whirl of the tempest to cease?
That stirs the vexed soul with an aching — a yearning
For the brotherly hand-grip of peace?
Whence the music that fills all our being — that thrills
Around us, beneath, and above?
'T is a secret: none knows how it comes, how it goes:
But the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

Say, whose is the skill that paints valley and hill,
Like a picture so fair to the sight?
That flecks the green meadow with sunshine and shadow,
Till the little lambs leap with delight?
'T is a secret untold to hearts cruel and cold,
Though 't is sung, by the angels above,
In notes that ring clear for the ears that can hear —
And the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

LEWIS CARROLL (CHARLES LUTWIDGE DODGSON).

[1] From "Sylvie and Bruno Concluded" (London, Macmillan and Company).

THE NAME OF OLD GLORY.[1]

Old Glory! say, who,
By the ships and the crew,
And the long, blended ranks of the gray and the blue, —
Who gave you, Old Glory, the name that you bear
With such pride everywhere
As you cast yourself free to the rapturous air
And leap out full-length, as we 're wanting you to? —
Who gave you that name, with the ring of the same,
And the honor and fame so becoming to you? —
Your stripes stroked in ripples of white and of red,
With your stars at their glittering best overhead —
By day or by night
Their delightfulest light
Laughing down from their little square heaven of blue! —
Who gave you the name of Old Glory? — say, who —
Who gave you the name of Old Glory?

The old banner lifted, and faltering then
In vague lisps and whispers fell silent again.

Old Glory, — speak out! — we are asking about
How you happened to "favor" a name, so to say,
That sounds so familiar and careless and gay
As we cheer it and shout in our wild breezy way —
We — the *crowd*, every man of us, calling you that —
We — Tom, Dick and Harry — each swinging his hat
And hurrahing "Old Glory!" like you were our kin,
When — *Lord!* — we all know we 're as common as sin!
And yet it just seems like you *humor* us all
And waft us your thanks, as we hail you and fall
Into line, with you over us, waving us on
Where our glorified, sanctified betters have gone. —

[1] From "Home-Folks"; copyright, 1900. Used by special permission of the publishers, The Bobbs-Merrill Company.

And this is the reason we 're wanting to know —
(And we 're wanting it *so !* —
Where our own fathers went we are willing to go.) —
Who gave you the name of Old Glory — O-ho ! —
Who gave you the name of Old Glory ?

The old flag unfurled with a billowy thrill
For an instant, then wistfully sighed and was still.

Old Glory : the story we 're wanting to hear
Is what the plain facts of your christening were, —
For your name — just to hear it,
Repeat it, and cheer it, 's a tang to the spirit
As salt as a tear ; —
And seeing you fly, and the boys marching by,
There 's a shout in the throat and a blur in the eye
And an aching to live for you always — or die,
If, dying, we still keep you waving on high.
And so, by our love
For you, floating above,
And the scars of all wars and the sorrows thereof,
Who gave you the name of Old Glory, and why
Are we thrilled at the name of Old Glory ?

Then the old banner leaped, like a sail in the blast,
And fluttered an audible answer at last. —

And it spake, with a shake of the voice, and it said : —
" By the driven snow-white and the living blood-red
Of my bars, and their heaven of stars overhead —
By the symbol conjoined of them all, skyward cast,
As I float from the steeple, or flap at the mast,
Or droop o'er the sod where the long grasses nod, —
My name is as old as the glory of God.
. . . So I came by the name of Old Glory."

JAMES WHITCOMB RILEY.

A SONG OF CLOVER.[1]

I wonder what the Clover thinks, —
Intimate friend of Bob-o-links,
Lover of Daisies slim and white,
Waltzer with Buttercups at night;
Keeper of Inn for travelling Bees,
Serving to them wine dregs and lees,
Left by the Royal Humming-birds,
Who sip and pay with fine-spun words;
Fellow with all the lowliest,
Peer of the gayest and the best;
Comrade of winds, beloved of sun,
Kissed by the Dew-drops, one by one;
Prophet of Good-Luck mystery
By sign of four which few may see;
Symbol of Nature's magic zone,
One out of three, and three in one;
Emblem of comfort in the speech
Which poor men's babies early reach;
Sweet by the roadsides, sweet by sills,
Sweet in the meadows, sweet on hills,
Sweet in its white, sweet in its red,
Oh! half its sweetness cannot be said;
Sweet in its every living breath,
Sweetest, perhaps, at last, in death!
Oh! who knows what the Clover thinks?
No one! unless the Bob-o-links!

SAXE HOLM (HELEN HUNT JACKSON).

SCYTHE SONG.[2]

Mowers, weary and brown, and blithe,
What is the word methinks ye know,
Endless over-word that the Scythe
Sings to the blades of the grass below?

[1] From "Saxe Holm's Stories"; copyright, 1873, by Charles Scribner's Sons.

[2] From "Grass of Parnassus," by permission of Longmans, Green & Co.

Scythes that swing in the grass and clover,
Something, still, they say as they pass;
What is the word that, over and over,
Sings the Scythe to the flowers and grass?

Hush, ah, hush! the Scythes are saying,
Hush, and heed not, and fall asleep;
Hush, they say to the grasses swaying,
Hush, they sing to the clover deep!
Hush — 't is the lullaby Time is singing —
Hush, and heed not, for all things pass,
Hush, ah, hush! and the Scythes are swinging
Over the clover, over the grass!

ANDREW LANG.

JOG ON, JOG ON.

Jog on, jog on, the foot-path way,
And merrily hent the stile-a;
A merry heart goes all the day,
Your sad tires in a mile-a.

WILLIAM SHAKSPERE, "The Winter's Tale."

THE STAR-SPANGLED BANNER.

O, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming —
Whose broad stripes and bright stars, through the clouds of the fight,[1]
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
Gave proof through the night that our flag was still there:
O, say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

[1] Often printed "through the perilous fight." "The clouds of the fight," is the authorized reading.

On that shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream.
'T is the star-spangled banner! O, long may it wave
O'er the land of the free and the home of the brave.

And where are the foes that so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footstep's pollution.
No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave.
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave.

O, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation.
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust,"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

FRANCIS SCOTT KEY.

SPRING.[1]

Ah, how wonderful is the advent of the spring! — the great annual miracle of the blossoming of Aaron's rod, repeated on myriads and myriads of branches! — the gentle progression and growth of herbs, flowers, trees, — gentle, and yet irrepressible, — which no force can stay, no violence restrain, like love, that wins its

[1] The extracts from Longfellow's "Kavanagh" are printed by permission of Houghton, Mifflin & Co.

way and cannot be withstood by any human power, because itself is divine power. If spring came but once a century, instead of once a year, or burst forth with the sound of an earthquake, and not in silence, what wonder and expectation would there be in all hearts to behold the miraculous change!

But now the silent succession suggests nothing but necessity. To most men, only the cessation of the miracle would be miraculous, and the perpetual exercise of God's power seems less wonderful than its withdrawal would be. We are like children who are astonished and delighted only by the second-hand of the clock, not by the hour-hand.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

SUMMER.

In the fields and woods, meanwhile, there were other signs and signals of the summer. The darkening foliage; the embrowning grain; the golden dragon-fly haunting the blackberry-bushes; the cawing crows, that looked down from the mountain on the cornfield, and waited day after day for the scarecrow to finish his work and depart; and the smoke of far-off burning woods, that pervaded the air and hung in purple haze about the summits of the mountains, — these were the vaunt-couriers and attendants of the hot August.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

AUTUMN.

The brown autumn came. Out of doors it brought to the fields the prodigality of the golden harvest, — to the forest, revelations of light, — and to the sky, the sharp air, the morning mist, the red clouds at evening. Within doors, the sense of seclusion, the stillness of closed and curtained windows, musings by the fireside, books, friends, conversation, and the long, meditative evenings. To the farmer, it brought surcease of toil, — to the scholar, that sweet delirium of the brain which changes toil to pleasure. It brought the wild duck back to the reedy marshes of the south;

it brought the wild song back to the fervid brain of the poet. Without, the village street was paved with gold; the river ran red with the reflection of the leaves. Within, the faces of friends brightened the gloomy walls; the returning footsteps of the long-absent gladdened the household; and all the sweet amenities of social life again resumed their interrupted reign.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

WINTER.

The first snow came. How beautiful it was, falling so silently, all day long, all night long, on the mountains, on the meadows, on the roofs of the living, on the graves of the dead! All white save the river, that marked its course by a winding black line across the landscape; and the leafless trees, that against the leaden sky now revealed more fully the wonderful beauty and intricacy of their branches!

What silence, too, came with the snow, and what seclusion! Every sound was muffled, every noise changed to something soft and musical. No more trampling hoofs, — no more rattling wheels! Only the chiming sleighbells, beating as swift and merrily as the hearts of children.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

EIGHTH YEAR.

THE SONG OF THE CAMP.[1]

"Give us a song!" the soldiers cried,
The outer trenches guarding,
When the heated guns of the camps allied
Grew weary of bombarding.

The dark Redan, in silent scoff,
Lay, grim and threatening, under;

[1] By permission of Houghton, Mifflin & Co.

And the tawny mound of the Malakoff
No longer belched its thunder.

There was a pause. A guardsman said:
"We storm the forts to-morrow;
Sing while we may, another day
Will bring enough of sorrow."

They lay along the battery's side,
Below the smoking cannon, —
Brave hearts, from Severn and from Clyde,
And from the banks of Shannon.

They sang of love, and not of fame;
Forgot was Britain's glory:
Each heart recalled a different name,
But all sang "Annie Laurie."

Voice after voice caught up the song,
Until its tender passion
Rose like an anthem, rich and strong, —
Their battle-eve confession.

Dear girl, her name he dared not speak;
But, as the song grew louder,
Something upon the soldier's cheek
Washed off the stains of powder.

Beyond the darkening ocean burned
The bloody sunset's embers,
While the Crimean valleys learned
How English love remembers.

And once again a fire of hell
Rained on the Russian quarters,
With scream of shot, and burst of shell,
And bellowing of the mortars!

And Irish Nora's eyes are dim
For a singer, dumb and gory;
And English Mary mourns for him
Who sang of Annie Laurie.

Sleep, soldiers! still in honored rest
Your trust and valor wearing:
The bravest are the tenderest, —
The loving are the daring.

BAYARD TAYLOR.

O CAPTAIN! MY CAPTAIN![1]

O Captain! my Captain! our fearful trip is done;
The ship has weathered every rack, the prize we sought is won:
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up — for you the flag is flung — for you the bugle trills;
For you bouquets and ribboned wreaths — for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You 've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;
From fearful trip the victor ship comes in with object won:

[1] By permission of Horace Traubel.

Exult, O shores! and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

WALT WHITMAN.

BUGLE SONG.

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying, dying, dying.

ALFRED, LORD TENNYSON.

THE ANGLER'S REVEILLE.[1]

What time the rose of dawn is laid across the lips of night,
And all the drowsy little stars have fallen asleep in light;
'T is then a wandering wind awakes, and runs from tree to tree,
And borrows words from all the birds to sound the reveille.

[1] From "The Toiling of Felix and Other Poems"; copyright, 1900, by Charles Scribner's Sons.

This is the carol the Robin throws
Over the edge of the valley;
Listen how boldly it flows,
Sally on sally:

"Tirra-lirra,
Down the river,
Laughing water
All a-quiver.
Day is near,
Clear, clear.
Fish are breaking,
Time for waking.
Tup, tup, tup!
Do you hear?
All clear —
Wake up!"

The phantom flood of dreams has ebbed and vanished with the dark,
And like a dove the heart forsakes the prison of the ark;
Now forth she fares through friendly woods and diamond-fields of dew,
While every voice cries out "Rejoice!" as if the world were new.

This is the ballad the Bluebird sings,
Unto his mate replying,
Shaking the tune from his wings
While he is flying:

"Surely, surely, surely,
Life is dear
Even here.
Blue above,
You to love,
Purely, purely, purely."

There 's a wild azalea on the hill, and roses down the dell,
And just one spray of lilac still abloom beside the well:

The columbine adorns the rocks, the laurel buds grow pink,
Along the stream white arums gleam, and violets bend to drink.
This is the song of the Yellowthroat,
Fluttering gaily beside you;
Hear how each voluble note
Offers to guide you:

"Which way, sir?
I say, sir,
Let me teach you,
I beseech you!
Are you wishing
Jolly fishing?
This way, sir!
I 'll teach you."

Then come, my friend, forget your foes, and leave your fears behind,
And wander forth to try your luck, with cheerful, quiet mind;
For be your fortune great or small, you 'll take what God may give,
And all the day your heart shall say, "'T is luck enough to live."
This is the song the Brown Thrush flings,
Out of his thicket of roses;
Hark how it warbles and rings,
Mark how it closes:

"Luck, luck,
What luck?
Good enough for me!
I 'm alive, you see.
Sun shining,
No repining;
Never borrow
Idle sorrow;
Drop it!
Cover it up!
Hold your cup!

Joy will fill it,
Don't spill it,
Steady, be ready,
Good luck!"

HENRY VAN DYKE.

HARK, HARK, THE LARK!

Hark! hark! the lark at heaven's gate sings,
And Phœbus gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty is,
My lady sweet, arisé:
Arise, arise!

WILLIAM SHAKSPERE, "Cymbeline."

BREATHES THERE THE MAN WITH SOUL SO DEAD?

Breathes there the man with soul so dead,
Who never to himself hath said,
"This is my own, my native land"?
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd
From wandering on a foreign strand?
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim,—
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonor'd, and unsung.

SIR WALTER SCOTT, "The Lay of the Last Minstrel."

BATTLE HYMN OF THE REPUBLIC.[1]

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible swift sword:
His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the evening dews and damps;
I have read his righteous sentence by the dim and flaring lamps:
His day is marching on.

I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so my grace with you shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before his judgment seat:
Oh! be swift, my soul, to answer him! be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
While God is marching on.

JULIA WARD HOWE.

GETTYSBURG ADDRESS.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to

[1] By permission of Lothrop, Lee & Shepard Company.

dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here; but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

ABRAHAM LINCOLN.

AT MORNING.[1]

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep.

ROBERT LOUIS STEVENSON.

ON BOOKS.[2]

The same book may be read in entirely different ways and with entirely different results. One may, for instance, read Shakspere's historical plays simply for the story element which

[1] From "Prayers of Robert Louis Stevenson"; copyright, 1904, by Charles Scribner's Sons.

[2] From "Books and Culture"; copyright, 1896. By permission of Dodd, Mead & Company.

runs through them, and for the interest which the skilful use of that element excites; and in such a reading there will be distinct gain for the reader. This is the way in which a healthy boy generally reads these plays for the first time. From such a reading one will get information and refreshment; more than one English statesman has confessed that he owed his knowledge of certain periods of English history largely to Shakspere. On the other hand, one may read these plays for the joy of the art that is in them, and for the enrichment which comes from contact with the deep and tumultuous life which throbs through them; and this is the kind of reading which produces culture, the reading which means enlargement and ripening.

HAMILTON WRIGHT MABIE.

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I. An infinitive is a simple form of the verb which names an action, but does not assert it. There are two infinitives, the simple inf and the infinitive in ing. The simple infinitive is the simple form of the verb alone or preceded by to

C. The infinitive in ing., also called the partic infinitive or gerund, is formed by adding ing to the simple form of the verb.

II. The chief constructions of the infinitive are: (1) the simple infinitive without to is used after the verbs may, can, must, dare etc.

(2) Both the infinitive with to and the infinitive in ing may be used like a noun as follows

(a) As subject of verb
To see is to believe
Seeing is believing

(b) As predicate nominative
To hesitate is to fail
Hesitating is failing

(c) Obj. of a transitive verb
We propose to call a meeting.
We [illegible] calling a meeting

She was about to speak

(a) As an appositive or explanatory modifier
It is easy to find fault
It is easy, finding fault

(b) As an objective complement.
He made me wait.
He kept me waiting

3. An infinitive with to is used
as an adjective modifier
There is time to work.
(b) As an adverbial modifier
You must strive to excel
(c) To express purpose or consequence
He came to visit his comrade
(d) Used absolutely.
He was petrified so to speak
To tell the truth, I do not believe it

Participle is a simple form of a verb partaking of the nature of an adjective, and a verb: + expressing the action or being as assumed.

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